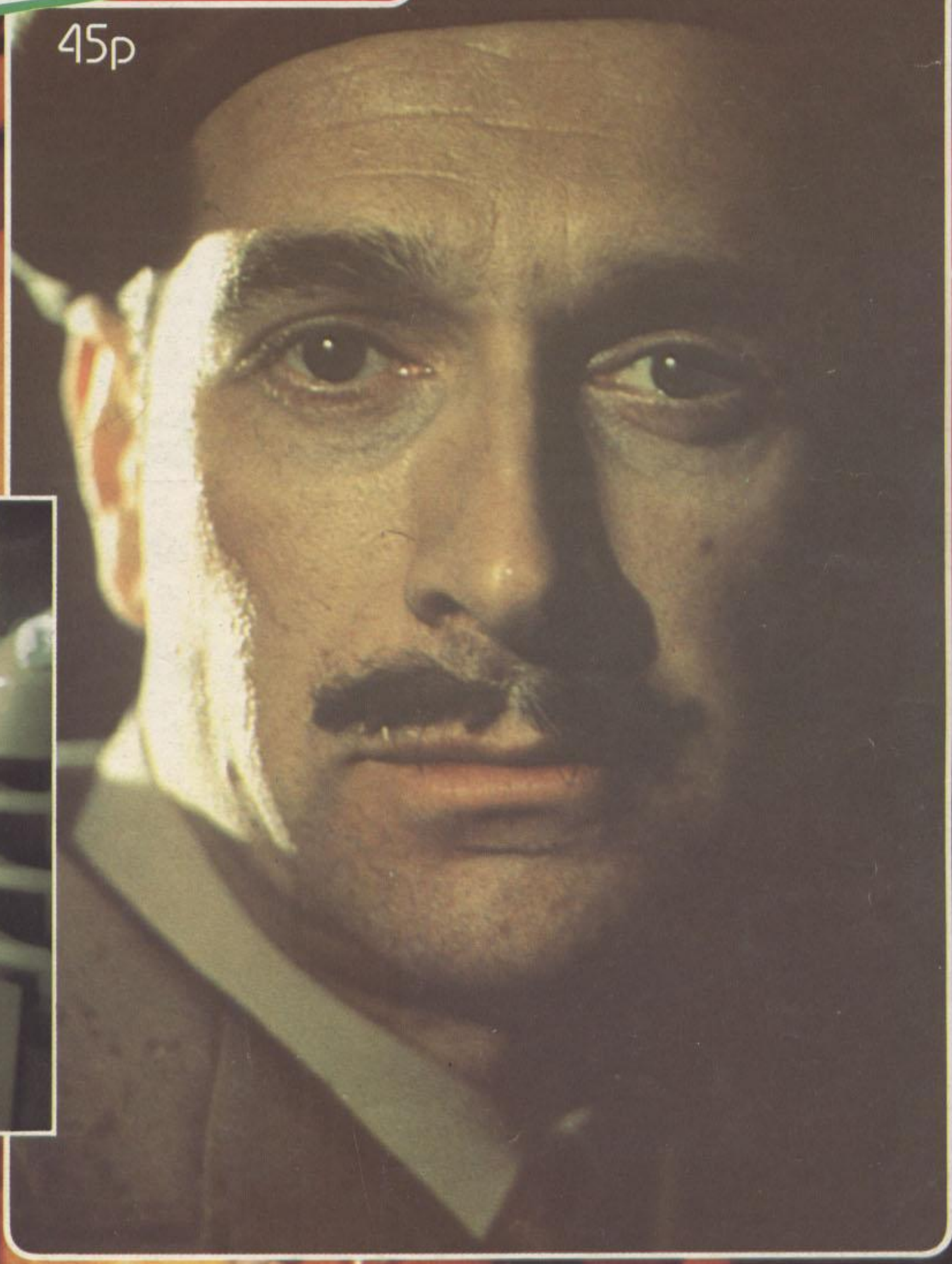
DOCTOR WHO MONTHLY

Jan No 72

45p

EXCLUSIVE!

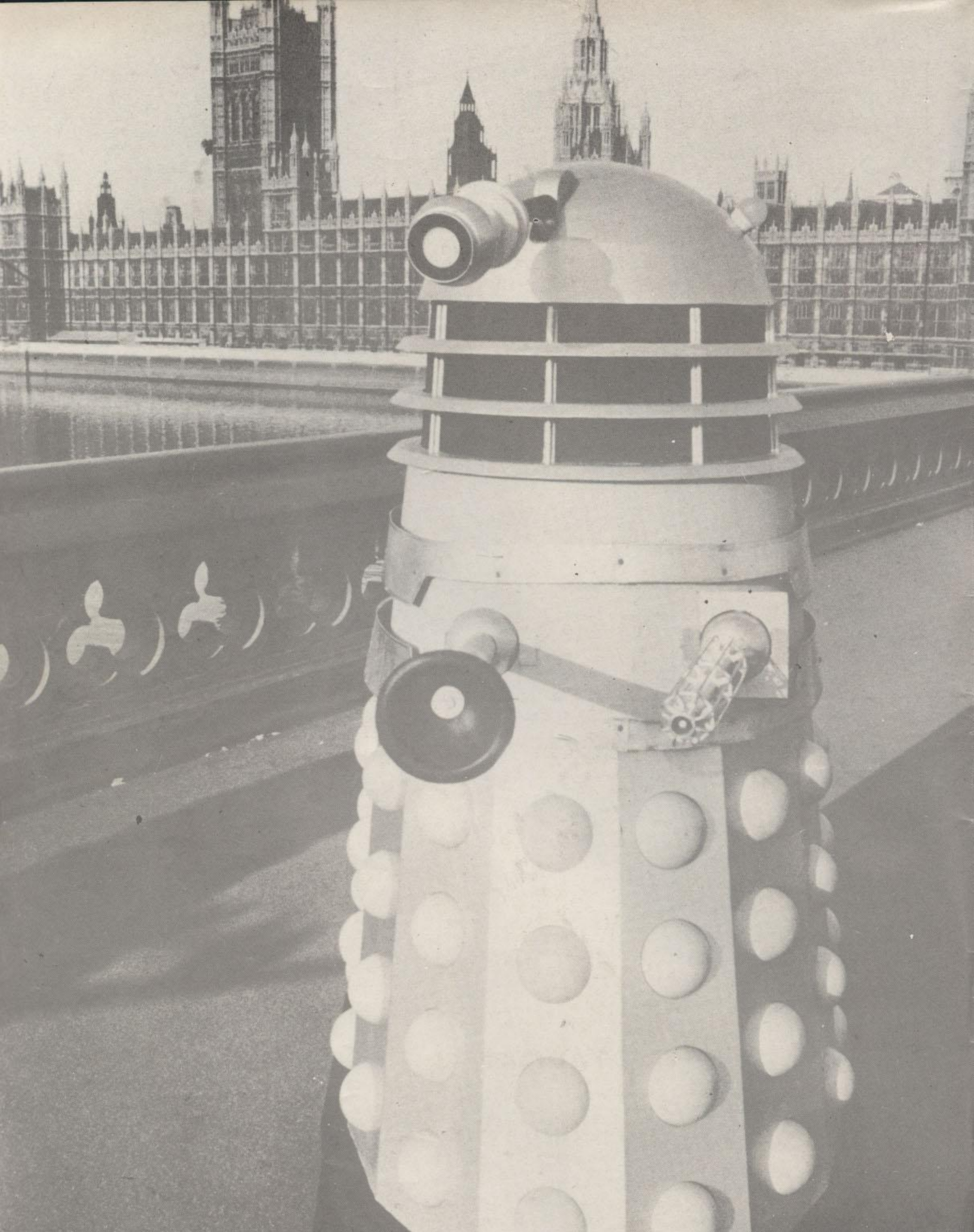
INTERVIEW WITH
NICHOLAS COURTNEY
ALIAS THE BRIGADIER



THIS ISSUE:

TARGET BOOKS
PLANET OF THE DALEKS
AND LOTS MORE

FREE COLOUR POSTER INSIDE



January 1983 issue
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DOCTOR WHO LETTERS

BRAVO COMIC STRIP

I didn't believe you could do it, but you have done it. You have made me want to buy **Doctor Who Monthly** for the comic strip. I thought nothing could surpass the *Tides of Time* but the first episode of the *Stockbridge Horror* gripped from the start and I am anxiously awaiting next month to see how it continues.

But I do have one complaint though. On the last page the Doctor appears to be worried about the effect of the fire on the TARDIS. Come on everybody knows that the TARDIS is indestructable don't they? Unless the Doctor thinks that it it the TARDIS that's causing the fire?

Now one request: Bring back the back-up strip. They were always very original and exciting to read. Otherwise I think you've got the balance of the magazine just right, with the Gallifrey Gaurdian being the highlight most months.

And here's my vote for making the Dr. Who book review a regular feature. It's interesting and good information.

One last complaint before I go. Could we have some bad reviews please? I'm sure everything you review isn't perfect.

Richard Laven,
Dulwich,
London.

IS THE DOCTOR DEAF?

At the end of the strip, *The Stockbridge Horror,* the Doctor carelessly vaulted a gate and ran into the road with a hurtling fire engine just behind him. But surely he would have heard the engine's blaring siren miles off and would know that it was coming. But the rest of the strip, and indeed the magazine was most enjoyable. I enjoyed the interesting and informative article on *Doctor who in the Radio Times,* and I loved the pin-up of the Doctor with his 'grave concern for mankind' look, and the Master with his 'relaxed, confident, and evil smile' on. I think you could of made the background a bit more interesting though, than a snip from the background on *Time Flight.* Overall **DWM 70** gets 9/10. Keep up the good work and I'll hope to see you next month.

M. Lukey,
Stevenage,
Herts.

CRITICAL ATTACKS

Oh dear! Oh dear! Oh dear! What's happening up there in Marvel land? Wait! Don't tell me, I think I know the answer. As I sit here turning the pages of the latest **DWM** the word *nothing* swims through my mind, like a demented fish in a not so large bowl. But wait! Something else is happening in the dark pit of revelation. Another word constructs itself and is at once recognisable; *Variation,* me thinks.

Unfortunately it doesn't apply to **DWM**. Got the point yet?

Every issue we're served the same mindless gumf, the same fatuous reviews and articles and the same nasty little comic strip. What's it all for, I ask myself. Not for the average, reasonably intelligent person, comes the reply. And I thought the question was rhetorical. Just goes to show how wrong a bloke can be, doesn't it?

Is variation so painful that it can never be attempted? Surely not. Admittedly you have to satisfy a wider age group than **Starburst** but at the same time it is more esoteric. You can afford to be critical from time to time. Why not try it. It's good for stimulating opinion but then so is repetition according to last issue's correspondence disclosure.

Good lord, surely I don't remember a condemning letter from the previous edition?

Maybe this was a waste of time, after all.

Martin Smith,
Newbury,
Berks.

ANNUAL DISAPPOINTMENT

Another year, and another disappointing offering from World Distributors (the publishers of the *Doctor Who* Annual). This publication is surely, being quite fair to the publishers, aimed at an under-15 readership level unlike your excellent magazine which appears to be meant for a teenage/adult age group. Your magazine caters for those who wish to see a comic strip but, especially recently, you keep it in its place. The annual, however, does not. Can't Marvel Comics come to the rescue with an annula based on the content of *Doctor Who Monthly*? I hope you can do something to rectify this long-standing situation.

Mark Pearce,
Virginia Water,
Surrey.

SHOCK!

I am a great fan of **Doctor Who** and have got 41 **Doctor Who** books at home and have read 27 from various libraries. I enjoy immensely reading the books and watching the programmes. The 19th season I enjoyed very much except for one thing. That thing was so terrible that there is only one thing you can do to be forgiven – BRING BACK THE SONIC SCREWDRIVER. The Sonic Screwdriver was the Doctor's most valuable companion and his most useful tool. I have enjoyed reading about it being used and seeing it being used since the Patrick Troughton story *Fury from the Deep.* Please, Please, Please, bring back the sonic screwdriver.

Matthew J. Richardson,
Keresley,
Coventry.

Please send all letters to:
Doctor Who Letters,
Jadwin House,
205-211 Kentish Town Road,
London NW5

We regret that we cannot enter into correspondence with individual readers. There just aren't enough hours in the day.

DOCTOR WHO? by Tim Quinn & Dicky Howett

OH NO! IF MY CALCULATIONS ARE CORRECT, WE'VE LANDED IN A PLACE MORE GHASTLY THAN SKARO..
...TWICE AS HORRENDOUS AS VORTIS AND TEN TIMES MORE TERRIBLE THAN E. SPACE!
WE'VE MATERIALISED IN "TV COMIC" LAND!
WHAT'S SO BAD ABOUT THAT?
TWO THINGS
JOHN AND GILLIAN, MY SO CALLED GRANDCHILDREN!
LOOK, IT'S DOCTOR WHO!
I WISH THEY WOULDN'T CALL ME THAT!

the GALLIFREY GUARDIAN

THE NEW SEASON

With only a few weeks to go now until the start of the long awaited twentieth season of *Doctor Who* all but one of the story titles can now be confirmed.

The season will kick-off, again twice a week, with *Arc of Infinity* by Johnny Byrne; the Time Lord Amsterdam serial recorded second in order of making after *Snakedance* by *Christopher Bailey*. For this reason the serial codes are 6E for *Arc* and 6D for *Snakedance*.

Unlike last year's crop of stories the rest of the season follows on very smoothly with the order of making matching the order of showing. Story three is *Mawdryn Undead* by Peter Grimade and is story coded 6F.

Then comes the story most likely to prove disturbing to some factions of *Doctor Who*'s audience. Penned by *Warriors' Gate* author Steve Gallagher *Terminus* promises not to be one for the squeamish. Serial code for this show is 6G.

Story 6H bears the more uplifting title of *Enlightenment* and has nothing whatsoever to do with *Four to Doomsday* it will see an end to one of the Doctor's greatest worries.

worries. Writer for this production is Barbera Clegg, one of the BBC's in-house script writers.

The only two part serial this year is written by versatile author/Director Terence Dudley who dips into a period setting again for this season's historically based production *The King's Demons*. Because 6I could be mistaken for the number 61 the serial code for this production is 6J.

Finally the seventh and last story of the season, which is in the studio even as *Arc of Infinity* goes out, will be serial 6K, authored by Eric Saward. The finished title for this production has yet to be made known. The studio sessions for this story will be followed in February by the recording blocks for the anniversary show destined for transmission around November. Further updates on this show; cast, guest stars, crew, etc, will be made available as and when.

CHRISTMAS MERCHANDISE REVIEW

With 1982 speeding towards a festive conclusion it is time for *Doctor Who Monthly* to turn its eye once more onto the brimming store shelves in the hunt for new *Doctor Who* items to give as presents to the fan who has everything but is too cheap to buy it himself. In compiling this review we have deliberately omitted any mention of books from *W.H. Allen* as these are covered in our separate feature elsewhere in this month's issue.

•

THE DOCTOR WHO ANNUAL 1983. PUBLISHED BY ***WORLD INTERNATIONAL PUBLISHING LTD****, P.O. BOX 111, GREAT DULCIE STREET, MANCHESTER M60. Price £2.50p*

Having not so long ago spent several weeks reseaching all the past *Doctor Who* annuals for the Winter Special, ranging from the excellent 1965 edition to the abyssmal 1977 dated publication, it is a great relief to find this year's offering veered much more towards the excellent grading.

The cover is a very attractive photo montage of the new Doctor, Nyssa and Tegan albeit slightly reminiscent of *Doctor Who Monthly* Issue 63's cover in places.

The photo material on the front and back covers is not the only such visual material either. Having waded through more definitions of the word "asteroid" than this author has had hot riverfruits, it is a positive pleasure to find this year's annual boosting the return of the *Doctor Who* related feature article. Producer John Nathan-Turner is interviewed again, Costume Designer Colin Lavers presents his original drawings of Peter Davison's attire and Simon MacDonald reveals some of the secrets behind the recent Visual Effects props used in *Doctor Who*. The biggest treats though, without a doubt, are the half-dozen colour photographs from the big set of *Castrovalva*, the Zero Room and the Portreeve's house decorating the features on Set Design.

THE K9 ANNUAL 1983. PUBLISHED BY ***WORLD INTERNATIONAL PUBLISHING LTD.*** *(address as above) Price £2.50p*

A surprising addition to the long list of annual titles put out by *World Distributors* this year, especially when one considers the K9 pilot TV show only ever got one screening and even then managed to exclude one eighth of its potential viewers thanks to a power black out.

Nevertheless this publication is welcome if only for illustrating how a TV series based on the characters of *A Girl's Best Friend* might have turned out had the decision to go ahead been given.

TARDIS TENT. D. DEKKER LTD 14/16 CANONBURY LANE, LONDON N.1 2AR. APPROX £15

Ever wanted your own TARDIS? Well if you are small enough then D. Decker Ltd can afford you the opportunity the Metropolitan Police Force denied a generation of youngsters in the Sixties. Easily erectable, with parental help if your resident *Doctor Who* fan is under seven, the tent is well made in heavy vinyl plastic with police box designs on the outside and control room designs, plus a rudimentary console on the inside. The flap/door can be closed, secured and, more vitally, opened from the inside although this is very much a play tent and not something in which to spend a cold winter's night. Having swallowed some pride and stuck an inquisitive head inside one of these tents about the only drawback worth mentioning is that somewhat overpowering pong of plastic ever present when new. However no doubt this will have faded long before the tent gets anywhere near as old as its TV counterpart.

DOCTOR WHO QUIZ-BOOKS. PUBLISHED BY MAGNET PAPERBACKS – *A DIVISION OF* METHUEN LTD.

Remember the old *Doctor Who Discovery* books published by *Target* some years back? Well if you can then you've got all you need to know about this new series of publications.

Unlike Nigel Robinson, whose book of questions concentrated around the myths of the series, these books are semi-educational insofar as they ask questions about such subjects as Early Man through the medium of the Doctor, thereby reducing him to the status of a teaching aid.

CYBERMAN T-SHIRTS, BY IMAGE SCREENCRAFT, *DEPT M8, CROSS TREE HOUSE, STONEFIELD, OXON OX7 2PT. £3.95 inc p&p*

If you fancy the idea of wearing the symbols of the Cybermen and you are having trouble waiting for the vacuum formed masks, figures and other goodies promised by *Imagineering* (see this issue) then these silk-screened T-shirts might help bridge the gap. Printed in a rich green and black on a white T-shirt the front motif depicts the Collin/Gregory design of the Cyberman illustrated by Rod Vass.

MATRIX DATA BANK

Despite the festive time of year this month's *Matrix Data Bank* will be somewhat of a sad occasion for your Contributing Editor as the reasons outlined towards the end of this page will establish. However, before we get there we have quite a pile of letters to get through so on with the show.

Colin Grundig from Salford has written in with a question about the *Doctor Who Technical Manual* some details of which were given in a past *Gallifrey Guradian*. When is this publication due to appear Colin enquires?

The *Doctor Who Technical Manuel* has proven a more elusive vehicle for *Doctor Who* than the TARDIS for its writer-cum-illustrator Mark Harris. Originally the book was commissioned by *Arrow Books* at the time they were launching their children's section under the *Sparrow* banner. They eventually dropped out leaving Mark free to field the product elsewhere. He found an interested backer in the form of the *Seven House Publishing Company* who agreed to take the book once all the highly detailed blueprints and plans were completed. And therein lay the snag. Having set himself a deadline to finish and update the book's content Mark all of a sudden found himself having to shelve the project completely for the time being when he was hired, by Gerry Anderson, to work as one of the chief designers on his new puppet production *Terrahawks* which is hoped to be in the can by the end of next year. So, for the present, Colin, the Technical Manual, unlike *Thunderbirds,* is definitely *not* go!

Sandra Bleasdale from Bexhill, Kent is going to be visiting Australia next summer for a six week sojourn and, in the light of our coverage of *Doctor Who* "down under" has written in to enquire if she will be able to see any old *Doctor Who* programmes while she is there.

Although I am unable to give you a definitive answer to that one Sandra, you, and many others, may be interested in a letter passed on to me by Michael Butcher of Gosnells, Western Australia. A while back he wrote to ABC TV to enquire after screenings of *The Five Faces* ... package plus the other banned shows like *Invasion of the Dinosaurs, Inferno, Deadly Assassin* etc. Here is part of that reply from Jan Land of ABC TV TV Transmission Planning.

"There are no plans for the immediate future to purchase *The Five Faces of Doctor Who* or *An Unearthly Child* ... However we do hold rights to further runs of *The Krotons, Carnival of Monsters, The Three Doctors, Claws of Axos, Terror of the Autons, The Time Monster* and *Logopolis* and these will be considered for rescreening in future programme line-ups."

As Michael mentions in his covering note *Axos, Krotons, Autons* and *Time Monster* have never been reshown by ABC TV before and very few of these early Pertwees have been seen in colour which only arrived in Australia back in 1975. Therefore, Sandra, if ABC has suddenly discovered some of these old prints, not only could you find yourself with a vista of old *Doctor Whos* next summer Sue Malden of the BBC Film Library could be very interested if intact colour prints of stories like *Terror of the Autons* have been uncovered. More news on that as and when.

Rebecca Foster, aged 12 from Petersfield, Hants is rather irate about the Doctor's attitude towards taking his companions to Gallifrey. At the end of *Hand of Fear,* she points out, Sarah is not allowed to go with the Doctor when he gets the summons to go home. So why then is he perfectly happy to take Leela there in *Invasion of Time?*

There are two reasons for this apparent anomaly. Firstly, in a raional state the Doctor knew it would be very unpolitic to take an alien to Gallifrey for the high dugeon it would undoubtedly cause. In *Hand of Fear* he was very wary of going there for the first time since his trial at the end of *The War Games.* With *The Invasion of Time,* as you may recall, the whole key to the Doctor's survival against the mind searching powers of the Vardans was acting as irrationally as possible so that everybody, including Borusa, and the Vardans would fail to see any logic to his actions.

The second reason for the Doctor's relaxing of his *Hand of Fear* attitude stems, likely as not, from the considerable prestige he now enjoys on his home planet. No longer is he just a renegade with a past history of misdemeanours, he has, for a time at least, enjoyed the powers and privileges of being Lord President of the Time Lord body. Ergo allowed a bit more leaway over the choice of who comes with him to Gallifrey these days.

Still in a mythological vein Gareth Ruby from Plymouth in Devon has a question concerning the Master's TARDIS. One of the important facts about the Master's TARDIS, he writes, is that its Chameleon Circuits *do* work. So why then does it keep appearing as an ionic column, viz; *Logopolis, Castrovalva* and *Time-Flight?*

The answer to this one lies in the very nature of the Chameleon Circuits themselves. Going back to *Logopolis* you will have seen demonstrated the exteriors of all TARDISes (barring the Doctor's) change according to programmed-in values. You set the configuration via a computer programme and then execute it. However, as anyone who has ever worked with a computer will tell you there are all sorts of ways in which values can be attached to programmes. A default value, for example, is a value a programme will refer to if no other value has been input. Thus, if the Ionic Column is the default value for the Master's ship, just as a Police Box is the shape of the Doctor's vessel, then it would explain why the Master's vessel returns to that one configuration values such as a tree, a grandfather clock, a fire place or even a Concorde.

Okay, now for the sad bit which I will introduce via a letter addressed directly to Jeremy Bentham by reader Dennis Clark of Sandbach, Cheshire. Dennis has asked me just how many of the articles for *Doctor Who Monthly* I personally write? Is it just *Matrix Data Bank, Gallifrey Guardian* and the odd interview or has he correctly spotted my writing style in other articles.

The truth of the matter Dennis is that I pen all the text material for every Monthly barring, obviously, the letters pages! Each month I start with a blank sheet of paper and; work out there and then the content of the seven or eight articles required for each edition.

To put it mildly it is one helluva job which, over the last three years since I began with issue 1 of *Doctor Who Weekly,* has brought periods of great reward and great frustration. The frustrations come with the harrowing nine months of the year when the show is off the air and you are battling to get information, stills, ideas and assistance for whatever copy can be devised to fill the empty months. The rewards are principally during the on-air months when you become, for a time, part of the team helping to put forward to the public the huge concept that is *Doctor Who.*

For me this issue of *Doctor Who Monthly* will be my last as Writer, Contributing Editor, Researcher and general dogsbody. Three years is a long time to specialise in one area and it is easier to hand over the reigns to someone else during the months-of-plenty with a new season soon to come upon us, than it is to hand over during the difficult months.

As from issue 73 my place will be taken by Richard Landen whose background knowledge and interaction with the worlds of *Doctor Who* is every bit as good and as in-depth as my own. Richard will be carrying on all the regular features and, of course, adding new ideas and new approaches of his own. I can only trust you will give him all the massive support, help, suggestions, information and piles of questions you have ever heaped upon my shoulders.

Speaking earlier of the rewards inherent with *Doctor Who Monthly* one factor I neglected to mention was the group of people without whom my work on the Monthly would have been impossible. Aside obviously from the *Marvel* production staff over the last three years there was Gordon Blows, my fellow writer at the beginning, who himself pioneered *Doctor Who* fandom way back when we were all a lot younger. There the three Editors with whom I have worked – Dez Skin whose entrepreneur instincts began it all in 1979, Paul Neary whose unflapable temperament disguised a shrewd ability to experiment with several different concepts at a time when sales were a problem, and recently Alan McKenzie who, more than anyone else, gave the magazine an adult approach in line with his other successes *Starburst* and *cinema.* On the BBC side there were Producers Graham Williams and John Nathan-Turner, who kept us abreast of future developments on the show, and, most hard working of all, Jane Jud – John Nathan-Turner's secretary – who has put up with more "Can you help?" phonecalls from me that she has likely has hot BBC dinners.

The greatest reward though has come from you, the readers. *Doctor Who Monthly* has the loyalist and most eager following of all the Marvel magazines if the vast quantities of mail it receives per month is anything to go by. Thanks to you all we are still here years after everyone predicted the magazine would fold, we are going strong, and solely due to your support and votes, we won the *Eagle Award* last year for *Best Comic Magazine.*

For me there are new ventures in the pipeline to which I will be devoting my time, but until any of them reach fruition my deepest thanks goes out to each and every reader of *Doctor Who Monthly.* It has been a privilege and a pleasure to write for you!

Jeremy Bentham

the Stockbridge HORROR

IN THE COLD REACHES OF SPACE, A FIRE BURNED... NOT THE ETERNAL FIRE OF STARS, BUT THE FIERCE FLAME OF ***HATE*** ... AND AWESOME ***NEED***...

A CREATURE SOUGHT ENTRANCE TO THE TARDIS... A BEING WITH NO NAME, NO MIND, NO HEART...

AND NO THOUGHT FOR THE MAN INSIDE, THE DOCTOR, NOW ***TRAPPED*** IN A CAGE OF HIS OWN DESIGN... INJURED AND MORTALLY AFRAID...

SLOWLY, WITH GREAT CARE... THE BEING TOOK A ***GRIP*** ON THE TARDIS ROOF...

ITS AWARENESS PERCEIVED A SOURCE OF ***ENERGY*** BEFORE IT... A SOURCE THAT ORIGINATED WITHIN THE TARDIS...

A SOURCE THAT PROVIDED A ***CHANNEL*** FOR ITS OVERPOWERING NEED...

NOTHING MUST BE ALLOWED TO STAND IN ITS WAY... NOW THAT IT WAS SO CLOSE...

Script & Art: Steve Parkhouse Editor: Alan McKenzie

GRASPING THE TERMINALS WITH BOTH HANDS, THE CREATURE ALLOWED ITS OWN ENERGY TO FLOW IN A GREAT SURGE... WITH ALL THE PENT-UP **POWER** OF AN ELECTRICAL STORM...

THE LIFE-FORCE **SEARED** INTO THE TARDIS' POWER SYSTEM...

UNTIL, OVERLOADED, THE SYSTEM GAVE OUT... **SUNDERING** THE CONSOLE IN A VIOLENT EXPLOSION!

FZAT!

GOOD GRIEF!

AN OVERLOAD... A MASSIVE **FAULT**... IT MUST HAVE BEEN...

...UNLESS...

I'LL SWITCH OVER TO SUPPLEMENTARY POWER...

GET A REPORT ON THE DAMAGE TO THE MAIN SYSTEM...

REQUESTING REPORT ON EXTENT OF DAMAGE TO MAIN POWER UNITS... AND CONSOLE SYSTEMS... IMPERATIVE...

REPEAT IMPERATIVE...

BUT THE COMPUTER DID NOT REPLY... INSTEAD, A VOICE AS DARK AND DEEP AS NIGHT ISSUED FROM THE SPEAKER...

KNOW THAT I LIVE! FOR A **MILLION** YEARS I WALKED IN DARKNESS... BUT NO MORE...

...THAT WHICH WAS THE TARDIS IS NO MORE... KNOW THAT I LIVE... AND IN KNOWING... FEAR!

WITH THAT LAST SINGLE WORD **HOWLING** THROUGH THE CONSOLE ROOM, THE TARDIS **CONVULSED** IN THE THROES OF POSSESSION...

LOOK OUT! HERE COMES THE SPIDER-MAN!!

WHOMP!

A DEMONIC POSSESSION THAT NOW BORDERED ON **SLAPSTICK**...

...BUT THE DOCTOR WASN'T LAUGHING...

WHAM!

THE EMERGENCY OVER-RIDE... IT'S FAIL-SAFE... LAST CHANCE TO MAKE **SENSE** OF ALL THIS...

NOTHING YET... NO RESPONSE...

OVER-RIDE

THE OVER-RIDE'S BEEN **BLOCKED!** THE TARDIS IS **OUT OF CONTROL!**

IT'S NOT POSSIBLE! THE CONSOLE IS ACTIVATING... EVEN THOUGH THE CONNECTIONS HAVE BLOWN!

I'VE GOT TO TAKE IT OUT... **SHUT THE WHOLE THING DOWN!**

UNKNOWN TO THE DOCTOR, THE EMERGENCY OVER-RIDE SWITCH HAD ACTIVATED A **SIGNAL**... A SIGNAL THAT EVEN NOW WAS BEING BEAMED TO A CONTROL ROOM ON **GALLIFREY**...

AT SOMETHING APPROACHING THE SPEED OF **LIGHT**...

EMERGENCY CODE THREE ZERO ONE FOUR ONE BEING TRANSFERRED TO MATRIX CENTRAL...

CLEAR ALL CHANNELS FOR EMERGENCY CODE THREE ZERO ONE FOUR ONE...

DEEP IN THE MATRIX DATA BANK, THE EMERGENCY CODE TRIPPED A PRE-PROGRAMMED SEQUENCE OF EVENTS...

PARTICLES GATHERED AROUND A SINGLE **NUCLEUS**

WHICH THEN MULTIPLIED ITSELF AT AN ALARMING RATE ...FORMING A PRE-DETERMINED **PATTERN**...

UNTIL A **SHAPE** BEGAN TO COALESCE BENEATH A TERMINAL...

A SHAPE **LIKE** THAT OF A MAN...YET NOT WHOLLY HUMAN...

SHAYDE, SECONDARY AGENT OF THE MATRIX-LORDS OF GALLIFREY, REACHED AROUND FOR A **DIRECTIVE**...

BUT FOUND NONE...

THE MASTERS OF TIME HAD NOT SUMMONED HIM...

THE INITIATIVE WAS ***HIS*** TO TAKE...

DEEP IN THE INNER RECESSES OF THE TARDIS, THE DOCTOR MADE HIS WAY TO THE HEART OF THE TIME MACHINE...

I HAVEN'T BEEN DOWN HERE FOR ***YEARS***...

I'D ALMOST ***FORGOTTEN*** WHAT IT WAS LIKE... IT'S TIME I HAD A CLEAROUT...

NOW WHERE DOES ***THIS*** LEAD TO? I USED TO HAVE A PLAN OF THE TARDIS WITH EVERYTHING MARKED OUT...

WHANG!

HOW IN THE NAME OF HEAVEN DID THIS THING GET INTO THE TARDIS??

THE DOCTOR RAN INTO THE DARKNESS.. AND THE ***THING*** HAULED ITSELF AFTER HIM... SLOWLY... ALMOST PAINFULLY...

IT HAD ***ETERNITY*** ON ITS SIDE.

WHERE TO NOW? IT LOOKS LIKE THE ONLY WAY IS ***DOWN***... WHAT... WHAT'S THAT?

Oooo

DOCTOR! HELP! HELP ME, DOCTOR!

THAT VOICE... IT'S ***MAX! MAXWELL EDISON!***

INTO THE DOCTOR'S MIND A ***MEMORY*** SPRANG... A MEMORY OF DARKNESS AND FEAR... A MEMORY OF A ***PRESENCE***, HUGE AND BROODING...*

DOCTOR! HELP! HELP ME, DOCTOR!

*SEE ISSUE 69

AND AS THE MEMORY FADED... IT WAS REPLACED BY A DAWNING REALISATION ... A ***GLIMMER*** ON THE HORIZON OF CONSCIOUSNESS...

OH, NO... WHAT HAVE I DONE? ***WHAT HAVE I DONE?***

IF WHAT I SUSPECT IS TRUE... THEN I'VE GOT TO ***UNDO*** IT...

AND WHAT BETTER PLACE TO START...HERE IN THE *MIND* OF THE TARDIS...

THE DATA STORAGE BANK...

IT'S A DESPERATE MEASURE...BUT THE *ONLY* ONE TO TAKE...THE TARDIS HAS TO BE *DISMANTLED* PIECE BY PIECE...

SEVERAL STOREYS ABOVE THE DOCTOR'S HEAD, SHAYDE SURVEYED THE WRECKAGE OF THE CONSOLE...

REACHING OUT FOR MENTAL CONTACT, HIS MIND PROBED THE TARDIS RELAY SYSTEMS...

AND DEEP IN THE TIME-MACHINE'S SUBCONSCIOUS HE SENSED A PRESENCE...HUGE AND BROODING...

VWAP!

A PRESENCE THAT *RESENTED* HIS INTRUSION!

THE SHADOW-MAN GATHERED HIS SCATTERED FACULTIES

AND, WITH A BRIEF PAUSE TO ***ORIENTATE*** HIMSELF... QUICKLY FADED FROM VIEW...

IN A WELL OF DARKNESS, A THING OF EARTH AND STONE WAS DRAWING NEAR TO ITS INTENDED PREY...

ONCE IT HAD BEEN A GOD OF FIRE, A LORD OF LIGHTNING, CLAIMING VICTIMS IN THE HEART OF A STORM...

BUT NOW IT NEEDED ***MASS***... AND SO IT HAD CHANGED...

BUT THE FIRE STILL RAGED WITHIN... FIRE AND THE NEED TO DESTROY...

TO DESTROY THE BEING WHO HAD ***SET IT FREE!***

TO BE CONTINUED...

introducing MARK STRICKSON as TURLOUGH

PHOTO-FILE SPECIAL: Mark Strickson
BORN: 1961
ROLE: Turlough
YEARS: 1983 to ?
MAJOR TELEVISION APPEARANCES: Celebration (Granada), *Strangers* (Granada), *Angels* (BBC TV)
SPECIAL MENTION: Not counting The Master and the three stars from the UNIT era of *Doctor Who* Mark Strickson's debut as Turlough next year in *Mawdryn Undead* sees only the sixth occasion in the show's history where the Doctor has taken a male companion aboard the TARDIS.

In taking on the character of Turlough, however, the Doctor will find himself up against a character radically different from any of those previous friendly faces. For Mark Strickson will be playing Turlough with a sting in his tail—and a nasty sting at that.

Known mostly as a fringe theatre actor, despite his three TV credits to date, Mark Strickson is no stranger to a whole range of entertainment talents. Born the son of a musician in Stratford-on-Avon, Mark served his acting apprenticeship with R.A.D.A. where, in addition to drama training, he was encouraged in the field of classical music.

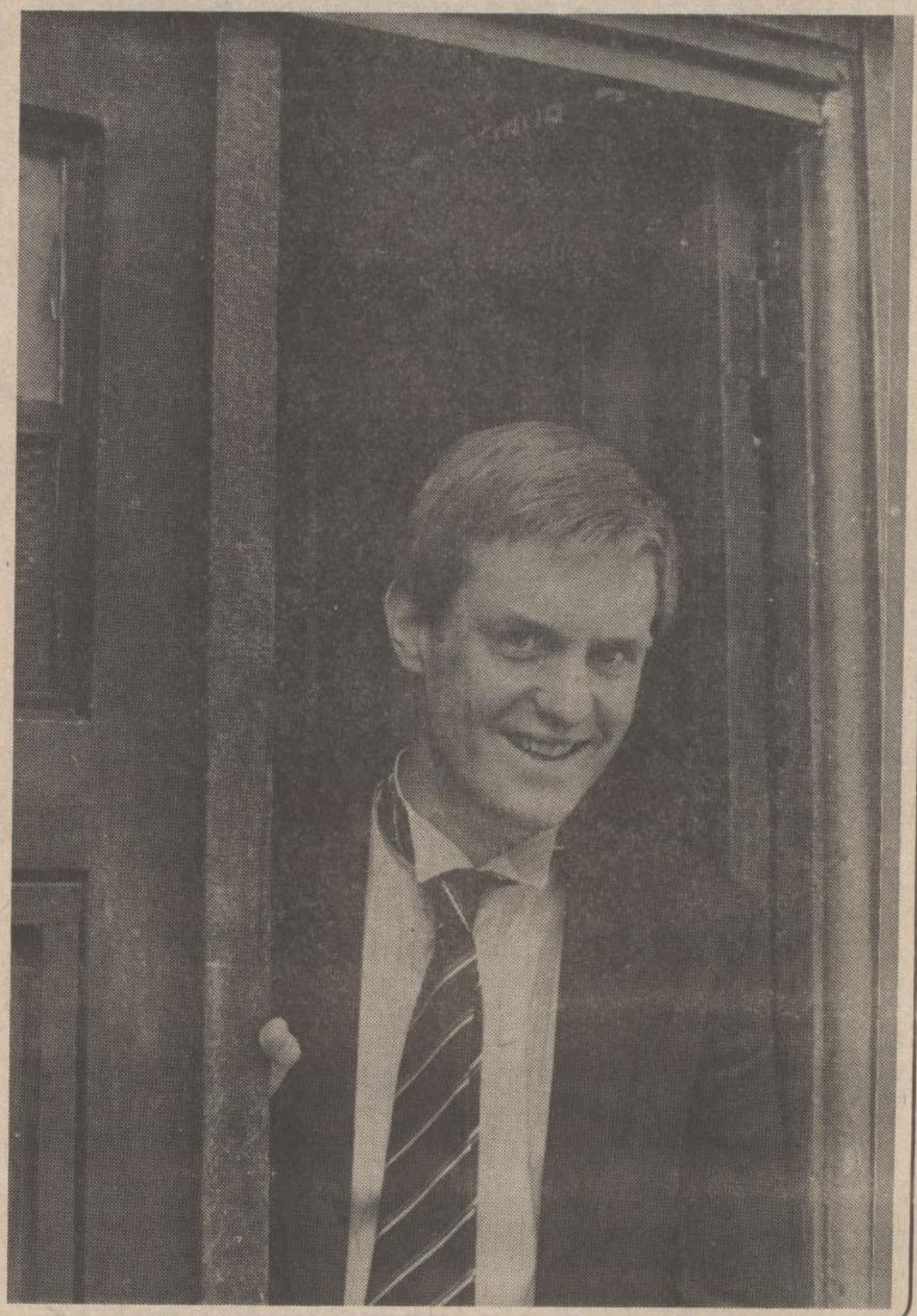
Consequently he now not only reads music fluently but is an accomplished player of the piano, the French-horn, the recorder and the guitar.

These talents served him in good stead over the next few years touring with the fringe Mikron Theatre Company, performing a variety of works along the lengths of Britain's canal. During this period Mark Strickson gained a considerable reputation as an actor, a writer, a composer and, of course, a musician.

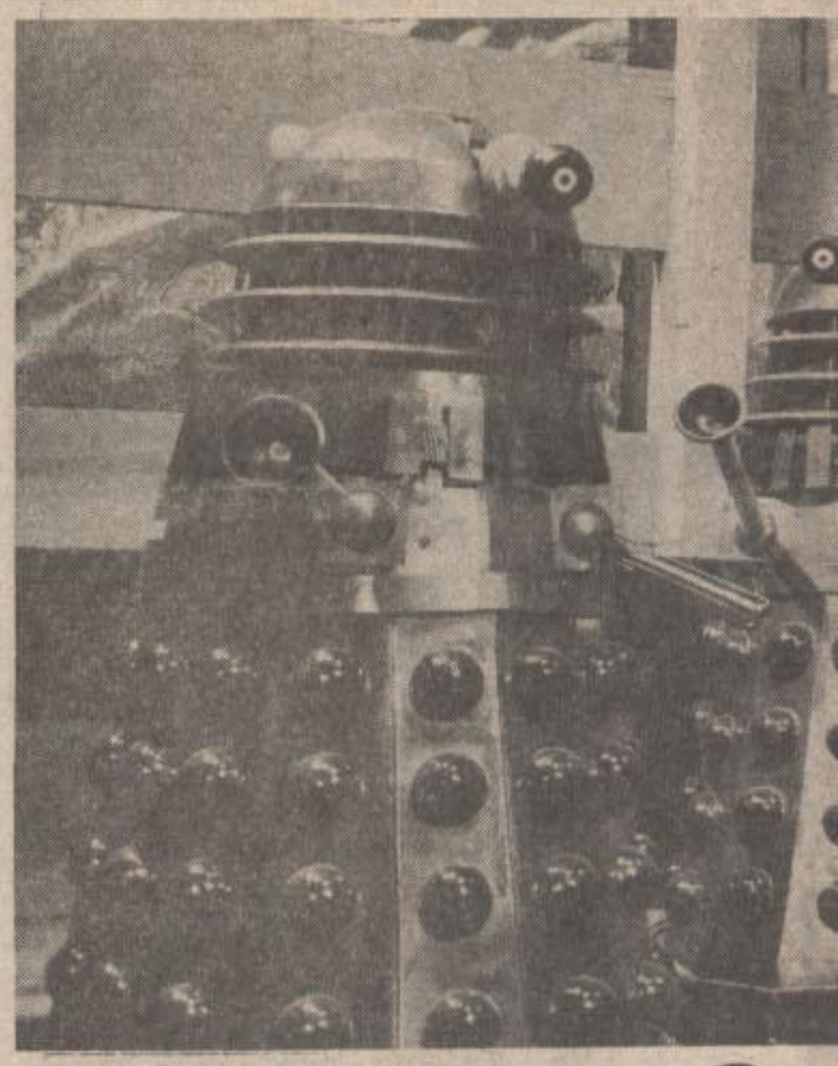
Interviewed by the Press during the making of *Mawdryn Undead*, in which he will play a servant of the Black Guardian sent to Earth to kill the Guardian's sworn enemy—the Doctor, Mark Strickson confessed to be another one of the legion of emerging young artists playing in *Doctor Who* to have started out watching the older shows as a child.

"It's an amazingly different world but so far it's been great fun. I remember watching *Doctor Who* as a kid and it's strange to find myself taking part in it."

Turlough will be introduced as a public school boy in the four-part *Mawdryn Undead* serial due to go out early in the Spring of next year.



Doctor W



PLA
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EPISODE ONE

As the TARDIS leaves the Ogron planet, The Doctor sends a telepathic message to the Time Lords and then collapses. The ship lands, apparently by remote control.

Jo, unable to rouse the Doctor, leaves to explore and finds herself on a planet covered with thick jungle. Much of the area is overlaid with a sponge-like fungus which every so often expels a stream of spores. Jo's clothes are smeared with it, and it begins to form on the surface of the TARDIS. She finds some footprints, and when she kneels down to examine them, the spray hits her bare hand.

The Doctor regains consciousness and is surprised to find that although the controls register that the atmosphere outside is breathable, inside the ship the automatic oxygen supply is on. This is soon exhausted, and he has to turn to the emergency store – now he has only an hour's breathable air left.

Jo finds an empty space ship. Soon two members of the crew, Taron and Vaber, return and agree to help her. A third, Codal, rushes in with a report of a nearby patrol. They decide to go out, leaving Jo hidden. An invisible creature enters and searches the vessel, moving various objects about as it does so.

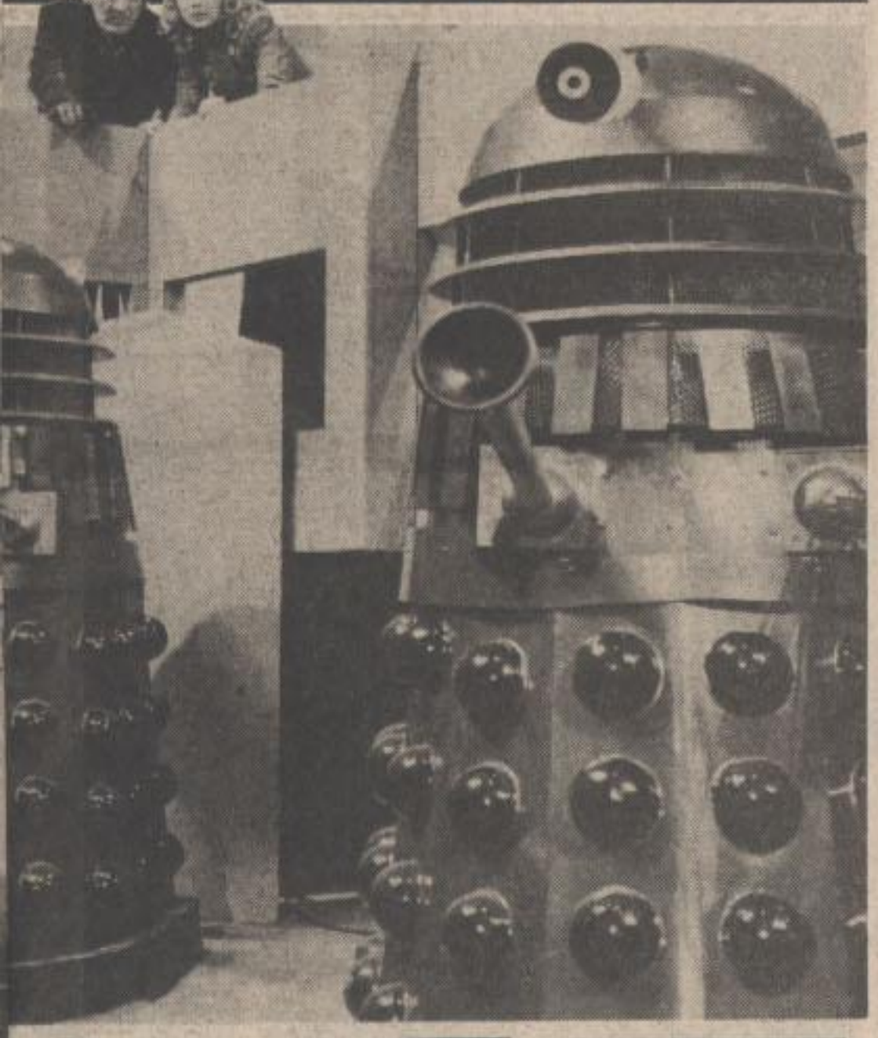
The Doctor, now without air and unable to leave the TARDIS collapses. Taron and Vaber, wearing protective clothing, arrive just in time to clear away the sponges covering the outside of the ship and free him. The Doctor recognises them as Thals – the other inhabitants of the planet the Daleks come from, Skaro. He met their ancestors on an earlier adventure, when he had his first clash with the Daleks.

Back at the Thal ship, Jo discovers that her arm is covered with the fungus.

The Doctor learns that they are on the planet of Spiridon, whose inhabitants have perfected the science of making themselves invisible. Taron and his friends are there on a suicide mission.

Croaking noises are heard from something invisible; obviously in distress. Using a colour spray the Thals reveal its identity. It is a Dalek.

Who Archives



THE DALEKS

EPISODE TWO

Codal, the Thal's scientist, tells the Doctor that the Daleks have enslaved the Spiridons and forced them to reveal their secret – how to use an anti-reflecting light wave to become invisible. As yet they can manage this only for a few minutes. The Doctor stops the Thals from lifting the headpiece of the de-activated Dalek; he knows from past experience that if this is done a distress call is emitted.

Leaving the Doctor and Vaber to rest, Tardon and Codal scout around. Vaber's view is that they should be putting all their energy into blowing up the Dalek laboratories. There are only about a dozen of the enemy on the planet.

Jo, much worse, becomes unconscious.

Codal leads a Spiridon patrol away from the others and is captured. His friends return, with the Doctor, to their space craft, only to find the Daleks there. To the Doctor's horror they blow it up and trying to stop them he too is captured. Very soon he finds himself in a cell with Codal.

Jo in fact has already been rescued by a Spiridon (visible because of the animal skins he is wearing as a protection against the cold). His name is Webster, and he spreads an ointment on her arm.

Taron and Vaber recover some bombs they had hidden. There is the noise of a space craft crashing.

Jo, now cured, learns from Wester that the Doctor has been captured.

The space craft is a Thal vessel. There are only three survivors – a girl, Rebec, and two men, Marat and Latep. Rebec asks Taron how large he thinks the enemy force is – he replies, about a dozen. Then she tells him that somewhere on Spiridon there are twelve thousand Daleks.

EPISODE THREE

Wester takes Jo to the entrance of the Dalek stronghold. Fur-clad Spiridons are visible, carrying in samples for Dalek experiments with plant-destroying bacteria.

The Doctor, in a prison cell with Codal, is working on a jamming device. ►

There is an ice volcano on Spiridon and many places where ice comes out of the ground. It is semi-liquid, like lava, and does not become solid. The natural air shafts so formed have been used by the Daleks to provide the cooling systems for their fortress. Taron leads his party to one of these as he thinks it might be possible to enter the building in this way.

Vaber hides all the bombs but one again, and the Thals begin their attempt.

Jo hides in one of the baskets the Spiridons are carrying in.

After immobilising a Dalek guard, the Doctor and Codal manage to escape from their cell.

Hidden in the Dalek control room, Jo hears a warning of an imminent ice eruption. The Thals in the tunnel have already run into this danger.

The Daleks discover that their prisoners have escaped and trap them in a lift. However they manage to get away and join up with the Thal party. Once again they are trapped, this time at level zero. Marat sacrifices himself so that his friends can get away, and they bar themselves in a room containing a nuclear powered refrigeration unit. Both the Doctor and Taron are puzzled as to why the Daleks should need this apparently superfluous equipment, but there is a more pressing matter to deal with – the need to get out. The Daleks are already cutting their way through the door.

From a piece of paper on Marat's body the Daleks discover where the bombs are hidden. They make their way to the surface to destroy them, followed by Jo.

Using hot air from the refrigeration unit, the Doctor rigs up a way of escape – they are to float up the chimney using a plastic piece of sheeting as a kind of inverted parachute.

Through a shutter the Doctor catches a glimpse of a frozen army of thousands of Daleks.

It seems as though the escape device is not going to function, and the Daleks are breaking through.

EPISODE FOUR

At last the device begins to work. The Doctor and the Thals begin to rise, unseen so far by the Daleks. Fortunately, when they are spotted they are out of reach of the enemy's weapons.

The Daleks procure an anti-gravitational disc and begin a slow pursuit. The plastic canopy is beginning to split but the sides of the chimney now afford a foothold and the Thals manage to climb out. The Doctor is in difficulties, but Taron has a rope and rescues him. By dropping boulders they destroy their pursuer.

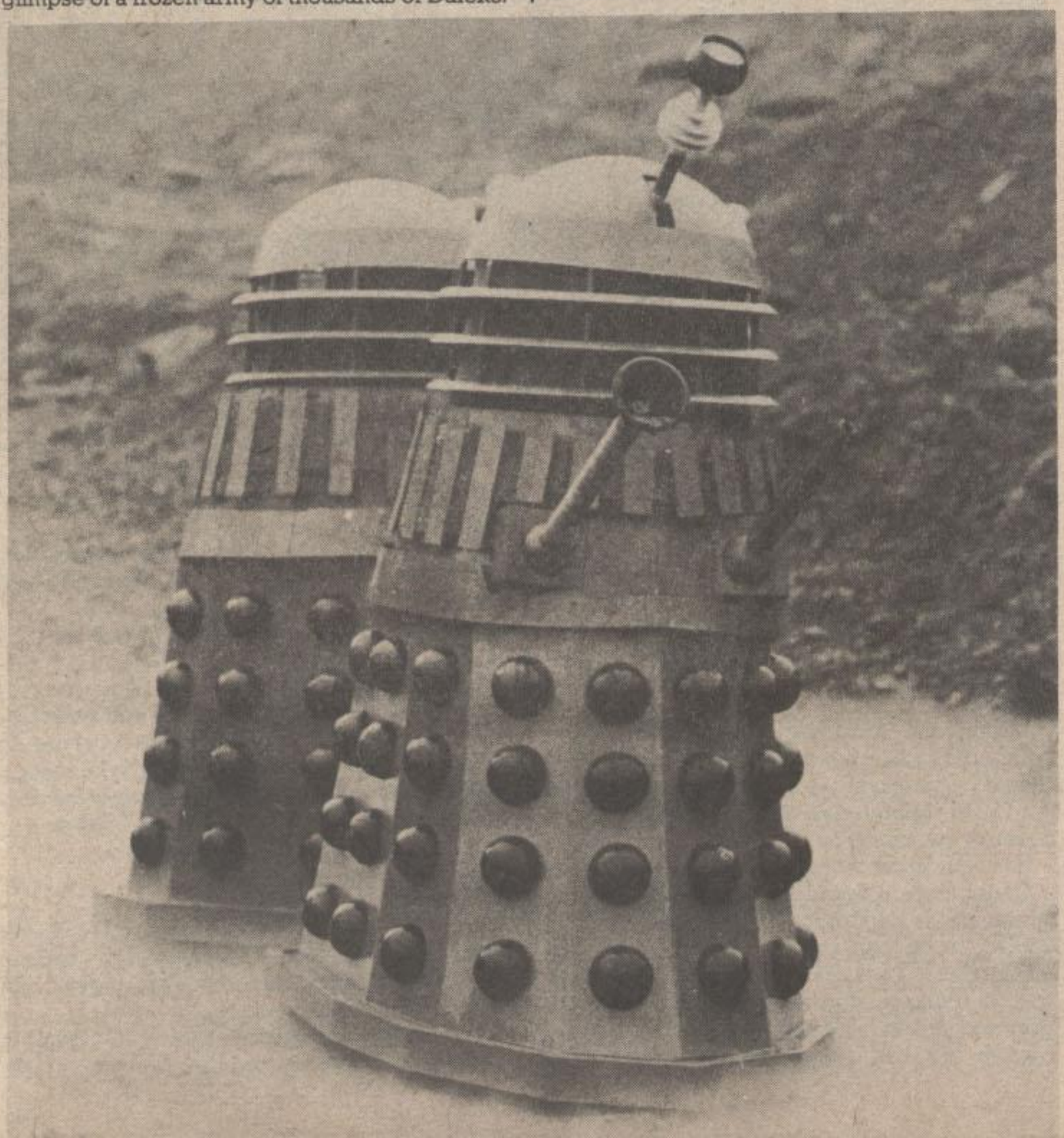
The Daleks activate the bombs, but as soon as they leave Jo begins to return the mechanisms to "Safe". Before she can deactivate the last one she is hit by falling rock and knocked unconscious. However, she comes to and takes cover before it explodes. It destroys a Dalek patrol looking for the escapees.

An order comes through from Dalek Supreme Command that a bacteriological culture is to be prepared that will destroy all living tissue. The escaped prisoners will be killed, but the Daleks and the Spiridon slave workers will be given immunity.

Jo meets the Doctor and the Thals, and she and Latep collect the bombs.

Then they make their way to the plain of stones, getting a glimpse on the way of a patrol of Daleks and Spiridons, the former moving with difficulty in the intense cold. Codal feels that the refrigeration unit must be the key to their plan to destroy the Daleks.

Back at headquarters the Daleks are preparing their culture. In half a day it will be ready.



While the others are asleep Vaber takes the bombs in order to make a lone suicide mission. He is captured by Spiridons and taken to the Daleks.

EPISODE FIVE

Taron and Codal see what has happened. They follow the Spiridons, overpower two of them and disguise themselves in their furs.

The Doctor says the worst thing they could do would be to destroy the refrigeration unit, as this would animate the frozen Dalek army. Wester comes to them to tell them about the bacteria bomb. The Doctor decides to wait until full light, and if Taron and Codal are not back they will begin their three-fold task – to stop the bacteria bomb, to make sure the army remains inactive, and to put a stop to the Dalek's chances of invading other planets. He has no idea how.

Vaber is killed by the Daleks, but Taron and Codal manage to escape with the bombs.

The Daleks begin the process of immunisation against the bacteria.

Taron and Codal rejoin their friends, and the

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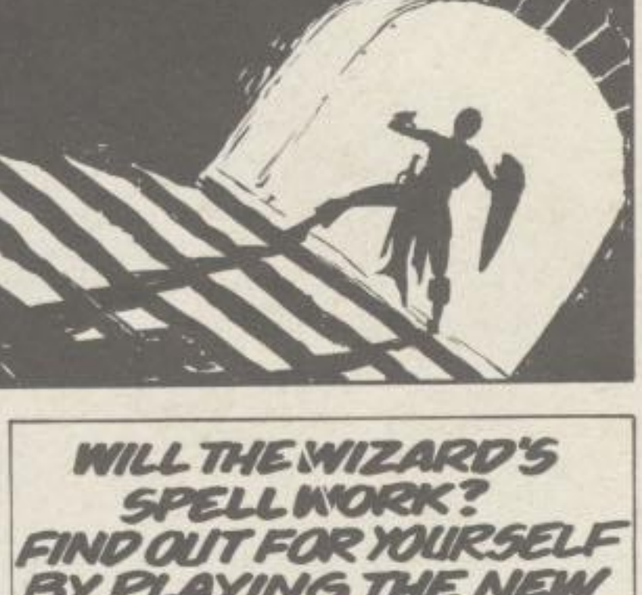

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Doctor starts to put his plan into operation. Latep and Jo are sent to lure a Dalek patrol in their direction, while the Doctor shows Taron a pool of molten ice, pointing out that the Daleks can scarcely move at sub-zero temperatures.

The two Daleks are forced into a pool where the shock of the cold kills them. Their bodies are thrown into the water, and the empty armour is brought ashore.

Wester, the Spirdon, manages to get into Dalek headquarters.

Rebec and Codal, each in a Dalek machine, and followed by the Doctor and Taron, disguised in Spiridon furs, are admitted to the control area of the Dalek fortress. From the control room they see Wester in the laboratory. He breaks the glass cases of the bacteria culture, and dies at once.

Then the Daleks spot the Doctor and Taron.

EPISODE SIX

The Doctor and the Thals make their escape, and the Daleks launch an offensive to capture them. Rebec and Codal discard their Dalek armour. They are carrying a bomb. They make their way towards the arsenal where the frozen army is stored. Once inside the cooling chamber just above it, they build a barrier across the entrance.

News comes through to the control room that the Dalek Supreme is arriving to take command and that the leading alien has been identified as their greatest enemy, the Doctor. As he has much knowledge that would be of value to them, he must be captured alive for interrogation.

In the jungle Jo and Latep see a space ship land, and out comes the gleaming black and gold Dalek supreme. Jo suggests that this craft might provide a way of escape for the Thals.

In the meantime, the other four become aware that the refrigeration plant has been switched off.

The Dalek Supreme has announced that the army is to be activated. The invasion of all solar planets is to begin at once, and the space transporters are to assemble to await landing orders. The Daleks have now mastered the Spiridon's secret of invisibility.

Codal and the Doctor find a suitable fissure in the rock wall in which to place their bomb. They have only a short time before the army becomes fully active.

The Daleks have almost broken through when Jo and Latep arrive with the other bomb. Latep flings it and for the moment the advance is stopped. They join the others. Codal sets his bomb to detonate in thirty seconds, and the Doctor pushes it into the fissure. The plan is to break the rock walls, let in the molten ice, and thus re-freeze the army for centuries. The explosion takes place, apparently without any effect.

The Doctor decides that they must leave at once, and they begin their journey up a ramp leading to the surface. At that moment the ice volcano erupts, and the enemy are buried. The Supreme and his two aides, in the control room, are the only Daleks left alive.

The Doctor and his friends reach the Supreme's space ship, and the Thals begin preparations to leave. Letep asks Jo to come with him; she has become very fond of the Thal, but decides that she must return to her own life in her own world. The space ship takes off.

As the Doctor and Jo leave to find the TARDIS they discover that they are being pursued by the surviving Daleks.

EPISODE GUIDE

THE CREATURE FROM THE PIT
(Serial 5G, 4 episodes)

Tom Baker *(as The Doctor)*, Lalla Ward *(Romana)*, David Briersley *(voice of K9)*, Myra Francis *(Adastra)*, Eileen Way *(Karela)*, David Telfer *(Huntsman)*, John Bryans *(Torvin)*, Edward Kelsey *(Edu)*, Tim Montro *(Ainu)*, Terry Walsh *(Doran)*, Morris Barry *(Tollund)*, Geoffrey Bayldon *(Organon)*, Tommy Wright *(Guard master)*, Philip Denyer *(guard)*.
Directed by **Christoper Barry**, Teleplay by **David Fisher**, Script editor **Douglas Adams**, Designed by **Valerie Warrender**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

Episode One (27th October 1979)
With K9 immobilised by the power of the Wolf-weeds and with Romana now a prisoner, Lady Adastra is convinced she now has a lever to force the Doctor to unravel the mystery of the Creature in the Pit. For a moment the Doctor looks undecided, then, without a sound, he throws himself into the yawning maw of the Pit.

Episode Two (3rd November 1979)
With orders to slay the Creature, Adrasta's guards are now hunting in the caves, but it is Organon and the Doctor who find the huge monster first. Before the astonished eyes of the guards and the old seer the Doctor calmly walks up to the beast – and is at once overwhelmed . . .

Episode Three (10th November 1979)
Despite the Doctor's calming assurances, Adrasta is determined to kill the Creature and even tries a knife at the Doctor's throat to force his hand. But the Doctor dismisses her and as the two hypnotised bandits appear, carrying the curious shield from Adrasta's palace, her yells of terror rise to fever pitch.

Episode Four (17th November 1979)
The Neutron Star has been successfully pulled away from its collision path with Chloris by the TARDIS and the Doctor is happy now that Tythonus and Chloris will find a mutually agreeable way to exchange trade. With K9 and Romana he leaves in the TARDIS.

NIGHTMARE OF EDEN
(Serial 5K, 4 episodes)

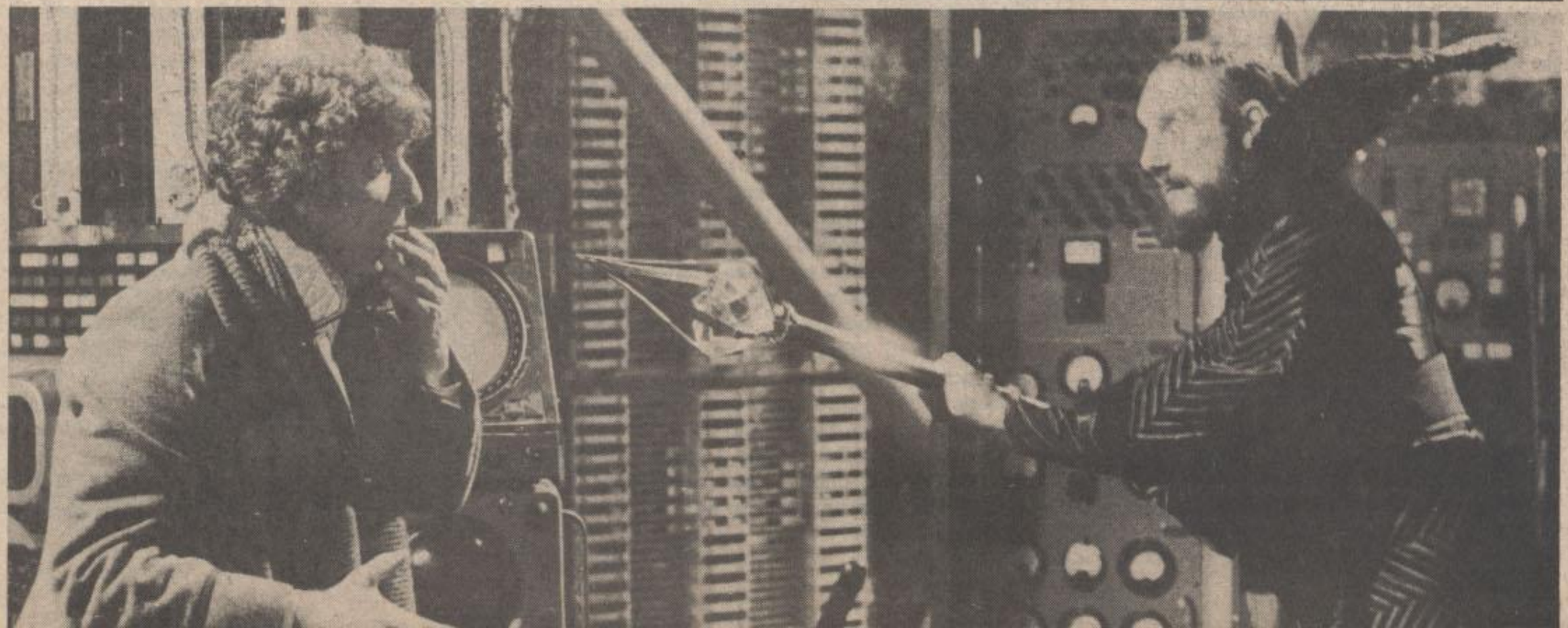
Tom Baker *(as The Doctor)*, Lalla Ward, *(Romana)*, David Briersley *(voice of K9)*, David Daker *(Rigg)*, Stephen Jenn *(Secker)*, Richard Barnes *(crewman)*, Geoffrey Bateman *(Dymond)*, Lewis Fiander *(Tryst)*, Jennifer Lonsdale *(Della)*, Barry Andrews *(Stott)*, Geoffrey Hinsliff *(Fisk)*, Peter Craze *(Costa)*, Annette Peters, Lionel Sansby, Peter Roberts, Maggie Peterson *(passengers)*.
Directed by **Alan Bromly**, Teleplay by **Bob Baker**, Script editor **Douglas Adams**, Designed by **Roger Cann**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

Episode One (24th November 1979)
A hyper-space collision has locked the two space vessels – *The Empress* and *The Hecate* – together as merged matter. With help from Rigg, captain of *The Empress*, the Doctor locates a matter interface near the Power Unit and orders K9 to blast an inspection hole in the bulkhead. The monstrous head of a Mandrel suddenly rears out.

Episode Two (1st December 1979)
Two Customs officers from Asure are aboard *The Empress* and from information provided by Dymond they believe the Doctor and Romana to be the Vrax smugglers. Desperately the two make a run for it and seek a hiding place in the one bolt hole available – within the CT Projection.

Episode Three (8th December 1979)
Split second timing enables the Doctor to separate the two ships but as the moment of separation Romana is under attack by Rigg, now suffering badly from Vrax withdrawal. As energy from the power unit rises the Doctor races to get away only to be caught in a matter interface.

Episode Four (15th December 1979)
By cunning re-application of the CT Device the Doctor has managed to capture the two Vrax smugglers Tryst and Dymond and they are handed over Fisk and Costa. Reunited with Stott, Della escorts the three travellers back to the TARDIS. From now on, says the Doctor, only one animal belongs in an electric zoo . . .



THE HORNS OF NIMON
(Serial 5L, 4 episodes)

Tom Baker *(as The Doctor)*, Lalla Ward *(Romana)*, David Briersley *(voice of K9)*, Bob Hornery *(the pilot)*, Malcolm Terris *(co-pilot)*, Simon Gipps-Kent *(Seth)*, Janet Ellis *(Teka)*, Graham Crowben *(Soldeed)*, Clifford Norgate *(voice of the Nimons)*, Michael Osborne *(Sorak)*, John Bailey *(Sezom)*.
Directed by **Kenny McBain**, Teleplay by **Anthony Read**, Script editor **Douglas Adams**, Designed by **Graham Story**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

Episode One (22nd December 1979)
Despite the aged state of the Skonnan space craft Romana is able to get its engines working again using hymetusite. But with power restored the ship's co-pilot at once begins pulling away from the TARDIS. With its own engines damaged the TARDIS is now helpless on the edge of a Black Hole.

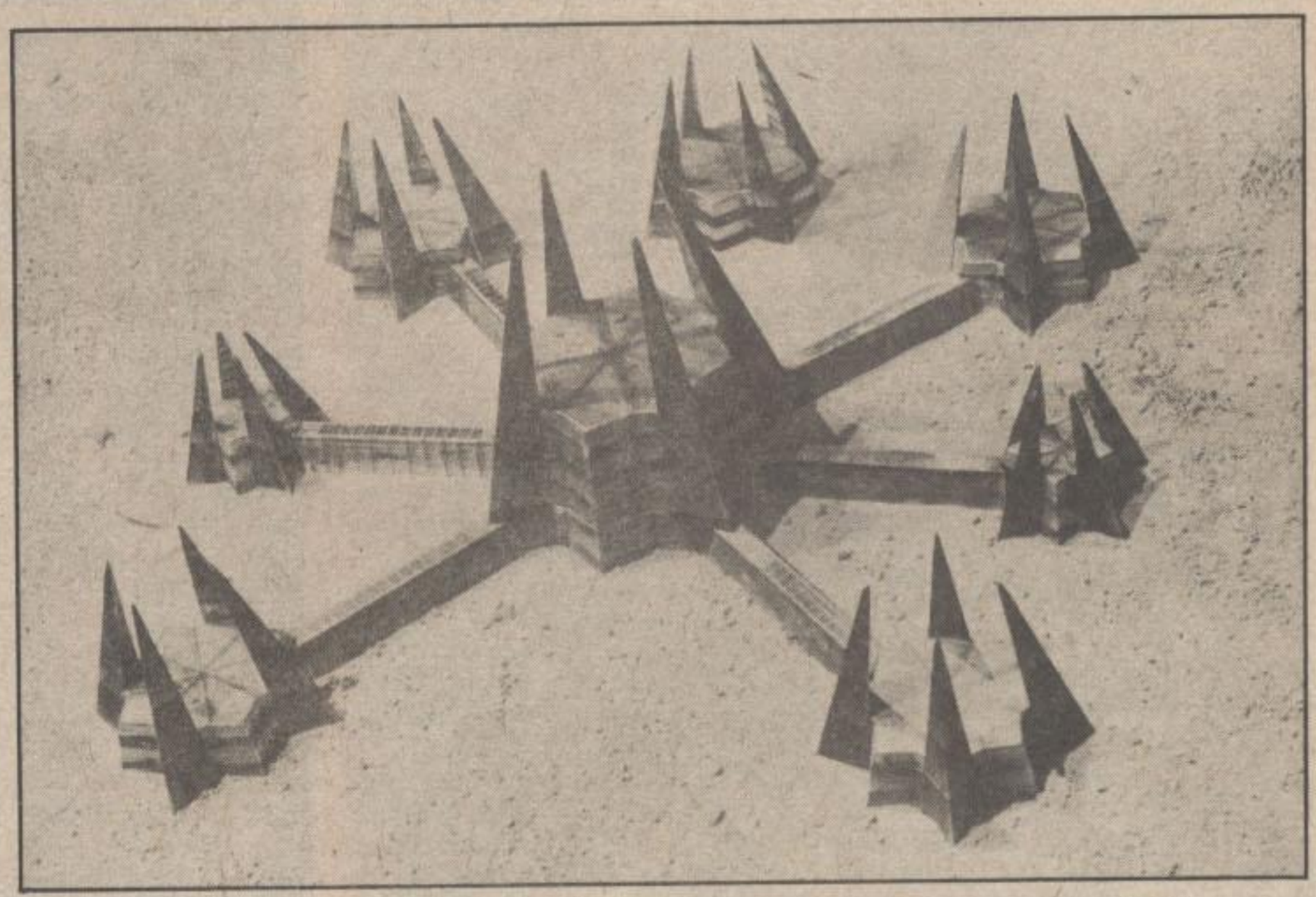
Episode Two (29th December 1979)
Sealed within the Skonnan Maze Romana, the Co-Pilot and the Anethan prisoners arrive at heart of the labyrinth and encounter the giant Nimon creature. Despite his pleadings the Co-pilot is destroyed by a blast from the Nimon's horns. Its weaponry then levels at Romana.

Episode Three (5th January 1980)
Amazed to see that she has managed to push the Nimon travel capsule through the Black Hole the Doctor tries then to retrive it as Romana is still on board. But the crazed Soldeed enters the chamber and with his sceptre gun blasts the control unit. Wherever she is Romana is now trapped.

Episode Four (12th January 1980)
In the nick of time, the Doctor, aided by the navigational talents of K9, leads the Anethans from the Maze complex just as a series of vast explosions devastates the centre, destroying any remaining Nimons on Skonnos. Now the Anethans can return home, but without a golden fleece . . .

THE LEISURE HIVE
(Serial 5N, 4 episodes)

Tom Baker *(as The Doctor)*, Lalla Ward *(Romana)*, John Leeson *(voice of K9)*, Martin Fisk *(Vargos)*, Harriet Reynolds *(tannoy voice)*, Laurence Payne *(Morix)*, David Haig *(Pangold)*, John Collin *(Brock)*, Ian Talbot *(Klout)*, Adrienne Corri *(Mena)*, Roy Montague *(guide)*, Nigel Lambert *(Hardin)*, Clifford Norgate *(generator voice)*, Andrew Lane *(Foamasi)*.
Director **Lovett Bickford**, Teleplay by **David Fisher**, Script Editor **Christopher H. Bidmead**, Designed by **Tom Yardley-Jones**, Produced by **John Nathan-Turner**, Executive producer **Barry Letts**.



Episode One (30th August 1980)
Suspicious at the sudden departure of Romana and the Doctor, Mena gives orders for the pair to be arrested. Hurrying back to the TARDIS the Doctor is drawn by curiosity into an inspection of the Tachyon Generator. Watching from outside Romana is horrified to see the image of the Doctor inside suddenly split into six segments.

Episode Two (6th September 1980)
Returning to Hardin's laboratory Romana notices that her experiment has not been the success she had imagined – and now the Doctor is in the Generator. Quickly she hurries to the main hall and flings open the door. The Doctor is alright – but 500 years older.

Episode Three (13th September 1980)
Rescued from the Generator by a Foamasi the creature indicates its wish to go to the boardroom to the Doctor, Hardin and Romana. As they enter they find Pangol now dominating the weak Mena. Without warning the Foamaisi attacks the Earth agent Brock—tearing at his face.

Episode Four (20th September 1980)
Regenerated back to a child Pangol is promised a better upbringing second time around by the also rejuvenated Mena. Back in the TARDIS Romana is scolding the Doctor for sacrificing the Randomiser in his experiments. Now the Black Guardian is free to track them down . . .

MEGLOS (Serial 5Q, 4 episodes)

Tom Baker *(as the Doctor)*, Lalla Ward *(Romana)*, Bill Fraser *(Gen Grugger)*, John Leeson *(voice of K9)*, Collette Gleeson *(Garis)*, Crawford Logan *(Deedrix)*, Edward Underdown *(Zastor)*, Jaqueline Hill *(Laxa)*, Frederick Treves *(Lt Brotodac)*, Christoper Owen *(Earthling)*, Simon Shaw *(Tigellan guard)*.
Directed by **Terence Dudley**, Teleplay by **John Flanagan and Andrew McCulloch**, Script Editor **Christopher H. Bidmead**, Designed by **Philip Lindley**, Produced by **John Nathan-Turner**, Executive producer **Barry Letts**.

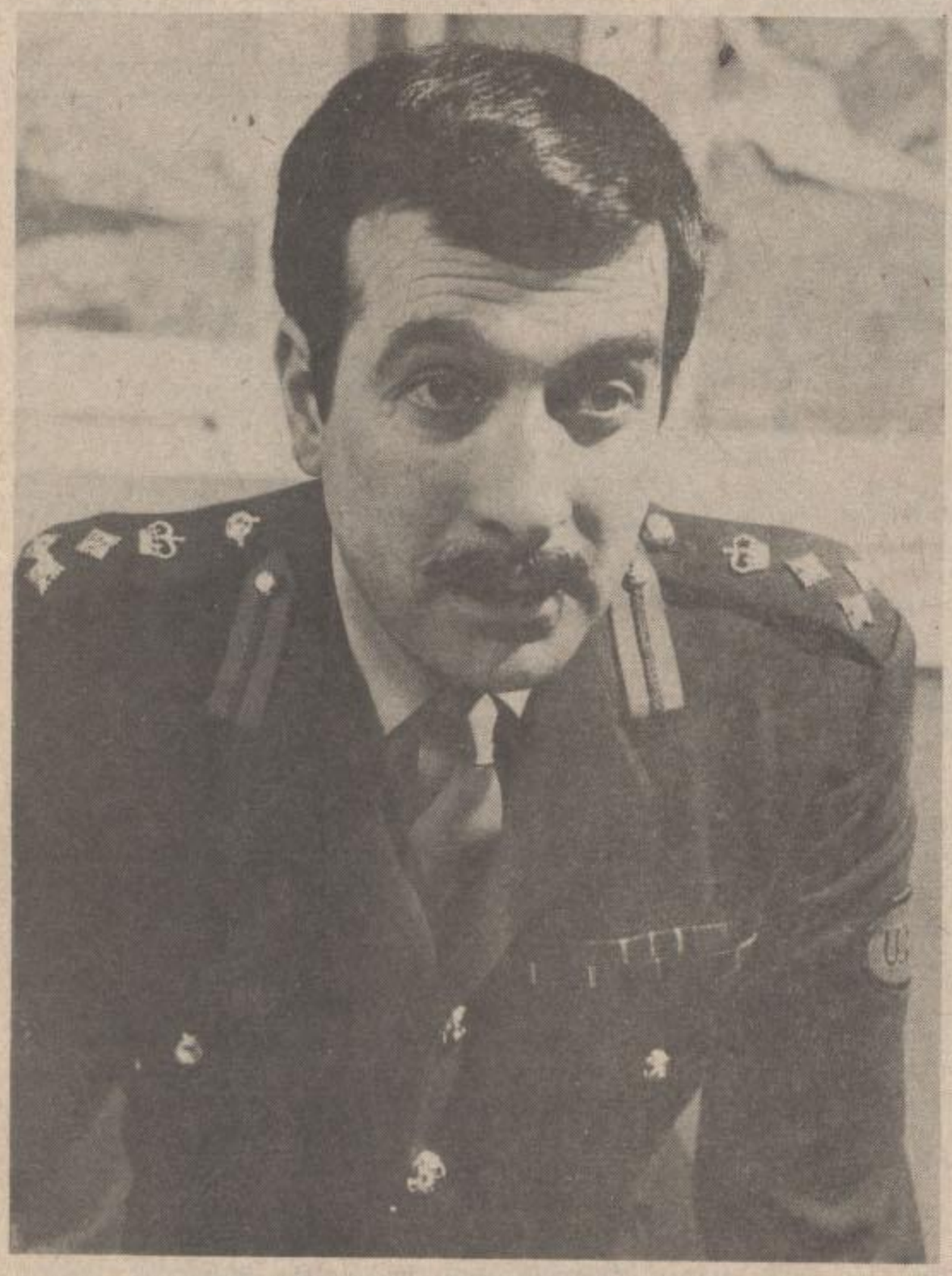
Episode One (27th September 1980)
Watching on a monitor screen, General Grugger sees the Doctor, Romana and K9 trapped, perhaps for Eternity, in a Chronic Hysteresis. Now they can never get to Tigella to answer the plea for help from Zastor. But Meglos has other ideas and before Grugger's eyes he becomes the image of the Doctor.

Episode Two (4th October 1980)
Having fallen behind the Doctor, Romana is having trouble gauging her directions through the lush Tigellan undergrowth. She emerges at last into a clearing and finds a spaceship – but it is the Gaztak's ship and as the pirates surround her Brotadac gives orders for her to be killed.

Episode Three (11th October 1980)
Unaware of the double deception having been played on them by Meglos the Deons are preparing to recover the Dodecahedron their way – by sacrificing the real Doctor. Helpless the Doctor watches as the three strands supporting the giant crushing stones are burned away . . .

Episode Four (18th October 1980)
Without the Dodecahedron the Tigellans must try and recultivate the surface of their planet announces the Doctor on his return. As for the Doctor and Romana only one task now remains – to take the captured Earthling home before his wife finds out he is missing.

exclusive interview with NICHOLAS COURTNEY



His role in *Doctor Who* is *unique!* Nicholas Courtney is regarded by many to be as much a part of the historic science-fiction series as any of the five actors to have played the title character. What makes him so unique is that he is, to date, the *only* actor to have appeared opposite all five Doctors and for 97% of that time in the person of one character – Alastair Gordon Lethbridge-Stewart; son of the Clan Stewart, ex-Highlands regiment, one time commander of the British Division of UNIT which he was instrumental in creating, and now, ex-army.

An actor of no mean accomplishment his mastering of the character of Lethbridge-Stewart as an up-front, no-nonsense army officer was so precise as to occasion one real General to remark how like many of the graduates of Sandhurst his portrayal was. To Nicholas Courtney this was a supreme accolade, for although he did spend eighteen months doing National Service his rank never rose beyond that of a private.

Courtney did have one head start though. He was born and raised in Egypt during the final years of British colonial rule and was part of a family steeped in the traditions and etiquette of the diplomatic service – then one of the highest careers to which one could aspire in life. Sure enough a visit to his flat in North London more than confirms the established view that while he may never have learned to shoot a rifle straight, his credentials to assume the gentleman side of a British army officer are impeccable. A dark wood writing desk is the centrepiece of his study and one wall of his spacious lounge is lined with shelves of books most of them dating back many years.

Having recently spent a couple of months once more living the part of Lethbridge-Stewart for the 1983 serial *Mawdryn Undead* Courtney was in effusive mood on the subject of his years in *Doctor Who* and the many changes and faces he had encountered in the programme since his debut way back in 1965. To set the background though the first question asked was a more general one as to how a fledgling member of the diplomatic corps ended up in the acting profession. There was a twinkle in Courtney's eyes as he replied.

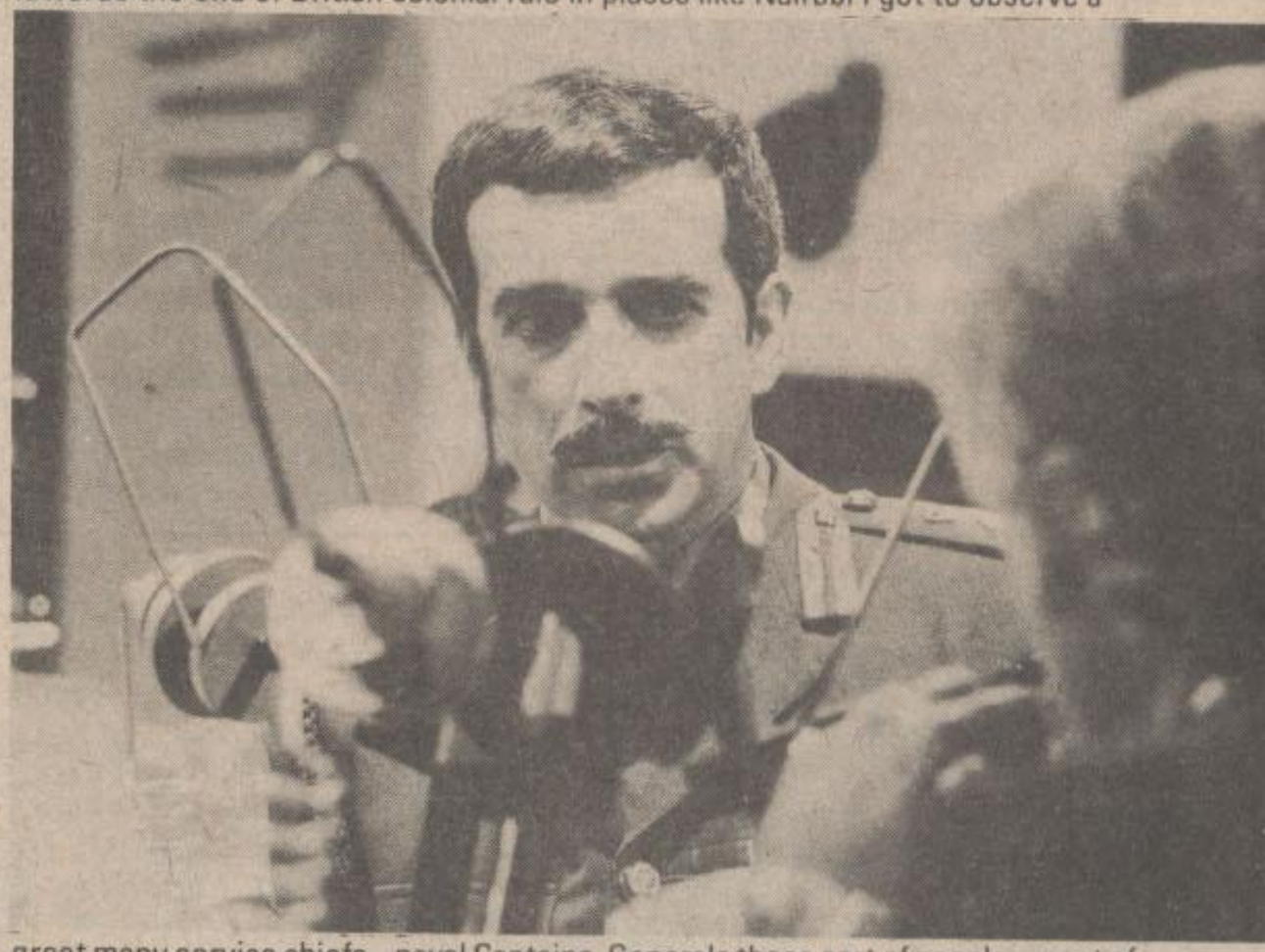
"It all started at school in Egypt really, as it was the only thing I honestly enjoyed doing. Academically I got as far as I could before going on to University but there was always this acting side in my blood, perhaps because my grandfather was a drama critic. He both wrote plays – acted in them, and also translated them. He was an academic – an Oxford Don – and my sister too went into business, though she didn't stay long, so, yes, I think you could say it was in the blood."

"When I'd finished my schooling in Egypt I had to come home and do National Service – as one had to in those days – after which I did a series of temporary jobs until I could get auditioned and accepted for Drama School. Up until then I'd hardly spent any time in England because being the son of a diplomat I had passed most of the first twenty one years of my life travelling from country to country. I was never here during the War for example – then I'd been in France, Kenya, Africa and Egypt. Wherever my father went he tended to take his son along as well. The acting side had started really, as I said, with school and school plays. We were all in different houses at school and once a year they did a House Play and roughly once every two years did a School play. Most of the people didn't want to be in these – certainly most of the boys – and since I *did*, I used to cream off most of the good parts."

When Nicholas Courtney moved to London in 1948 he found his sister already with her foot onto the acting ladder, having successfully applied for a place at the Webber-Douglas School of Acting in Kensington. This gave the young Courtney his inspiration to carry on with a career in the same field and, after completing his tour of National Service, was also lucky, and talented enough, to win a place at the same school. He fervently denies though any notion that his instant acceptance to the Webber-Douglas School had, in any way, anything to do with Forces Entertainment.

"I never did any acting in the army, except in keeping out of trouble. It's an interesting observation that people make when they suggest the Brigadier came from my years in the army because in actual fact I never rose beyond the rank of a Trooper, which is the equivalent of a Private in the Armoured Corp. So I never had any ambitions to be a real officer which I suppose is strange in that, for all my years in the acting profession, the Brigadier is the role by which I am most known.

If anything the Brigadier stems more from my family background. Being around towards the end of British colonial rule in places like Nairobi I got to observe a great many service chiefs – naval Captains, Generals those sort of people – most of whom were chums of my father."



His National Service and Drama School days were followed by stint in Repertory Theatre playing roles of all shapes and sizes, although his break into television only came in 1961/2 when Nicholas Courtney got married and moved away from Northampton to London.

"I think probably the Brigadier started with some army parts I played during my first years in television. They did a production called *Sword of Honour,* which is an Evelyn Waugh book, in which I played an adjutant although that part in turn had come about through several much smaller army roles I had played previously."

It was around this period, just after *Doctor Who* had got under way for the BBC, that Nicholas Courtney had his first meeting with the Director who was to play such a major part in developing and bringing to the foreground the figure of Lethbridge-Stewart; Douglas Camfield. Oddly enough their first meeting was during the planning stages of a *Doctor Who* story.

"The first time I met Douglas Camfield was when I went up to do an interview for the part of Richard the Lionheart, a part which was subsequently given to Julian Glover whom I though was much better cast (the 1965 story *Doctor Who and the Crusade*). So I didn't get that part but I obviously made some impression on Douglas because my next two big parts were both for shows he was doing. I can't quite remember if it was before my first *Doctor Who* appearance but I did a thriller called *Spot the Birdies* in which I played a photographer, and Douglas directed that, and of course he also directed *The Daleks' Master Plan* in which I played Bret Vyon."

At the time the newspaper billed the character of Bret Vyon as a kind of "007 of Outer Space" figure. Had that been Nicholas Courtney's brief? To play Vyon as a galactic Sean Connery?

"Well at the time I was younger and somewhat slimmer and Vyon was a heroic type trying to save the world from the Dalek's master plan. So acting a part like

that was really what I call shorthand. There was certainly no intention on my behalf to play a kind of Sean Connery – only insofar that he was a very stereotype hero anyway.

Courtney's role in *Dalek's Master Plan* brought him in for his first meeting with William Hartnell of whom a lot has been said by many people in front and behind the cameras. The image given of Hartnell in his *Doctor Who* days was one of a very stern and strident figure who did not suffer fools gladly. But were these the impressions formed by the younger Nicholas Courtney?

"Well, not really. Without wanting to sound pompous I got on very well with him. I believe that towards the end of his years in *Doctor Who* he got much tetchier but I didn't find him difficult at all either to work with or to talk to. He was always very open and straightforward. In playing the Doctor, and you must remember they (the five) are all totally different I would say Bill was not quite as precise as Jon, but not as imprecise as Pat!"

If anything the only restriction facing Nicholas Courtney on this, his first *Doctor Who*, were the dimensional problems of the story itself, none of which was filmed on location.

"It was all done at Lime Grove which had very tiny studios – nothing compared to what they have now at the Television Centre. Yet they did jungles and forests for that one and, of course, lengths of the Underground for *Web of Fear*. I can remember Douglas Camfield having to use endless ingenuity in shooting the same piece of set from so many different angles to make it look like different parts of the Underground system and not just the same one. And he had to do it week in and week out as well because in those days you did each of your six scripts, or whatever, over six weeks starting at page one, scene one and working through to the end. So each week Douglas would have to think up another way to shoot these tunnel sections to make them look like somewhere different. Nowadays it's much easier as they do all the scenes on one set in one day. I think that is probably due

to the advances in technology since then which has enabled you to do it out of order and to save having to keep sets around week in and week out."

The process of recording episodes of *Doctor Who* once a week was still very much the norm for the series when Courtney got asked, again by Douglas Camfield, to play a British army officer for the 1968 serial *The Web of Fear*. As anyone who has ever read any documentation about *Doctor Who* will realise this was *the* show in which Lethbridge-Stewart was born but it almost came about that the part was given to someone else . . .

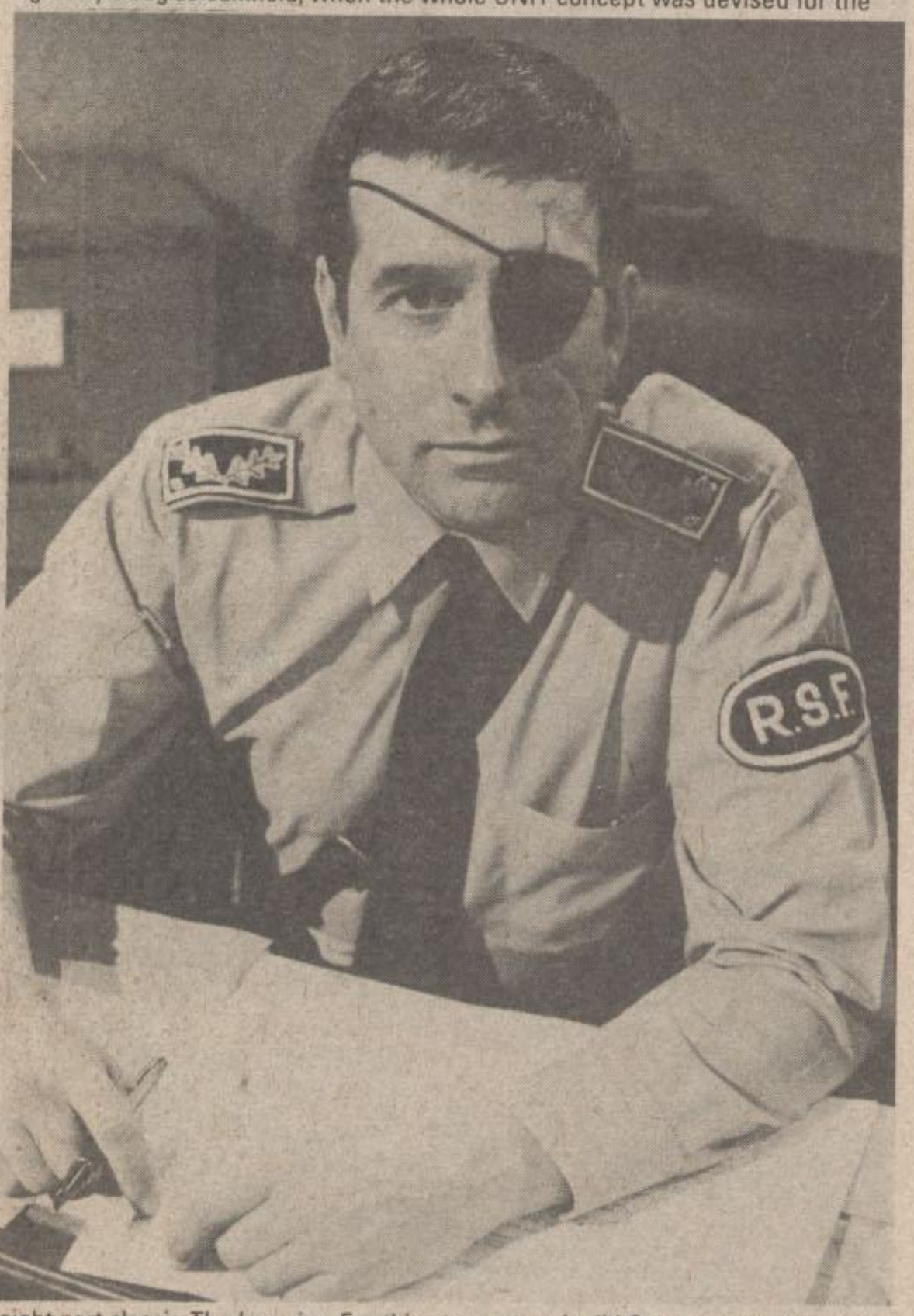
"When he (Douglas Camfield) asked me to do *The Web of Fear* originally he asked me to play a captain: Captain Knight. The colonel, Colonel Lethbridge-Stewart, as he was then, was going to be played by David Langdon. But then

something happened and David Langdon got something better and therefore couldn't do it. So, I got dragged up and asked, would I mind very much if I played the colonel instead of the captain. Well to my way of thinking first of all it was a better part, and secondly it was promotion! So I said, of course I don't mind and Colonel Lethbridge-Stewart was born there and then in episode three."

By 1968 *Doctor Who* had made a great many strides forward in its production, not least of which was the much greater facility for outside filming the increased budgets afforded. But with production schedules still tied to a weekly basis, finding time to shoot exterior scenes – such as the battle between the troops and the Yeti in the streets of London – could be a problem . . .

"We filmed a lot of *Web of Fear* in Covent Garden – the old Covent Garden – and so we had to choose Sundays for a start as it was too busy during the week. One also had to get up very, very early to be there for the morning when there'd be no-one about. Mind you there were some people around and quite a few cars nearly went into lamp-posts when they saw all these Yeti lumbering around the streets. I do remember having to calm Douglas down on one occasion because we were using a lot of real equipment like bazookas, rifles and such and at one point, as he was trying to get the shots in quickly, Douglas discovered he'd positioned me directly behind a bazooka. And if I'd stayed there I'd have had my middle blown out. When this suddenly dawned on him, just in time, he got a bit edgy."

Not long after *The Web of Fear* Courtney was brought back to *Doctor Who*, again by Douglas Camfield, when the whole UNIT concept was devised for the



eight part classic *The Invasion*. For this story not only did Courtney receive promotion, yet again, he also found himself commanding not only real equipment and weaponry but also real troops as well.

"Oh yes. Douglas gave me a platoon of guards as he was very insistent that he wanted real soldiers and not a group of extras with long hair. Somehow he managed to get his platoon from St. James barracks in London and I remember going to a party there subsequently hosted by Second-Lieutentant Lord James who in fact commanded the platoon of whom I was supposedly in charge. At the time there was quite a debate among the ranks as to whether they should salute me or not. But I had terrific help from Lord James and from Douglas who is very army minded. He knows a lot about the military and was always keen to get it right, probably because he was in the army himself. He *never* believed I was only ever a private.

"The Brigadier was based on General Mitchell, 'Mad Mitch' who was around at the time, insofar as, like all good officers, he would lead his men from the front and never ask them to do anything he couldn't do."

The image of the Brigadier was more than bolstered by the instantly recognisable symbol of the moustache although never once, during his fifteen years playing the part, has Nicholas Courtney ever grown a real moustache for the character. The moustache has always been provided by Make-Up. Yet how did it come about that Courtney would wear a layer of "facial fungus" for the role?

"Although it worked very well in the long run aiding the character, originally the reason was the Producer finding one criticism at my being chosen to play the colonel rather than the Captain. He said I looked too young – which was probably true – so in agreeing to let me play the colonel he did insist I wear the moustache

to make me look older. And it has literally stuck with me every since. It was always a Make-Up moustache because the kind of moustache I could grow myself never looked right for the part. It never looked Brigadier-ish. So we went through quite a wardrobe of moustaches over the years trying to get the image right. You've perhaps noticed how they've changed over the years.

Of Patrick Troughton's years as the Doctor, Nicholas Courtney is very adamant in refuting the oft-coined phrases that Troughton is a very harsh, very cold man always very distant from the characters he played. Although, in refuting the comments, he had some reservations . . .

"Pat is a delightful and very wonderful person but he is not, as many people have observed, the type to attend conventions. He is a very private man. He doesn't give interviews simply because he doesn't like them. Even when he was filming for *Doctor Who* he would only grudgingly give his autograph during set-up periods. You would often hear him saying something like, "This is my lunch break, leave me alone." But that attitude in no way makes him a cold and distant person. He is very warm hearted and always a pleasure to work with. As an actor of course he's splendid, he just didn't like the public side of being *Doctor Who*. Whereas Jon Pertwee loved it – and loved every minute of it!"

It was the Jon Pertwee/UNIT years that firmly established Nicholas Courtney's personality in the hearts and minds of the *Doctor Who* viewing public, and indeed the majority of Courtney's fond memories of the show are from the Pertwee era. But how did he feel at being asked to play a regular role in the series with the possible overshadow that it would lead to type-casting?

"Very pleased! As an actor, being offered a two year contract at a time when my first child was just being born was absolutely marvellous. I jumped at the chance."

"I would say it took me a bit longer to get to know Jon than it did Pat but that was only because Jon was always seemingly everywhere at the same time and a hard figure to pin down. But once I did get to know him we became firm friends and worked very, very well with each other. He was a tremendously successful Doctor, I feel. Enormous style and dash. He took the part seriously even though he never took himself seriously – which I think was the great secret of his popularity in his role. On set he always played it for real though, which I think is very important."

"On being type-cast this did cross my mind once and I said to Barry (Letts) that I wouldn't mind being written out of the series so long as they let me go in a blaze of glory. But he only said, 'no, no, we want to keep you,' and so here I've stayed ever since. In the long run I didn't mind because although I was with the show for about seven years at that time I was only a regular for two seasons. After that I'd do the odd serial and then go off and do something completely different."

Through playing the Brigadier so long there did come a point when Courtney felt he understood the character and felt ready to suggest developments to the role. As things turned out these suggestions proved beneficial to the show and to his part as the Brigadier which fleshed out and became a far more rounded personality.

"You see originally the scripts called for me just to be a chap capable of barking out orders and, after a time, I said I wanted to get a little more humour and humanity into the man. Eventually that did emerge and I was even able to suggest the odd line which I thought would give the Brigadier more humour. For example,

in *The Three Doctors*, after the Brig's gone aboard the TARDIS for the first time, and they've landed on this planet where everyone is terrified of these giant jelly-babies, the Brigadier just calmly accepts things and proclaims, 'No need to worry. I've had a recce out there and I'm pretty sure that's Cromer.' That was one of my lines. Typical Brigadier, I thought, getting it wrong as usual – as military men are prone to do – but playing it for real.

"I also enjoyed the fourth story I did with Jon – *Inferno* – where I got to play two parts, the Brig and his Fascist counterpart with the eyepatch, scar and bombastic attitude which, actually, I modelled very much on Mussolini. But I liked that story for its contrasts and for letting me play two parts.

"I think my happiest time with the programme though was in the Pertwee period when we had Katy, Roger, Richard and the two Jo(h)ns. It had such a family feel to it which I don't think has existed before or since whereby if you had somebody new coming onto a story Jon would always make them feel at home and would welcome them into the show and, if you like, introduce them to the family. A marvellous person."

Nicholas Courtney's last story for *Doctor Who* in the Seventies was *Terror of the Zygons* in 1975 by which time the Doctor had changed again, this time into the body of Tom Baker. The two had first played together some ten months earlier during the recording of *Robot* which had been Tom Baker's debut story. For Courtney, and for Elisabeth Sladen, the tables were turned from the usual *Doctor*

Who mould with Courtney and Sladen being the established hands and Baker being almost "the new boy". Was there any difficulty in coming to terms with yet another change of face in the title part?

"Not really, mainly in my case because I had seen it all happen before. I do think, however, that when we did *Robot*, Tom hadn't established quite how he was going to play the Doctor. A year later he *had* and this was very clear when Douglas – again – took us all down to Bognor Regis which had to double as Loch Ness for *Terror of the Zygons*. That was the last time I was to play the Brig for several years, as you know, and I was very glad to be asked back recently to play opposite Peter Davison.

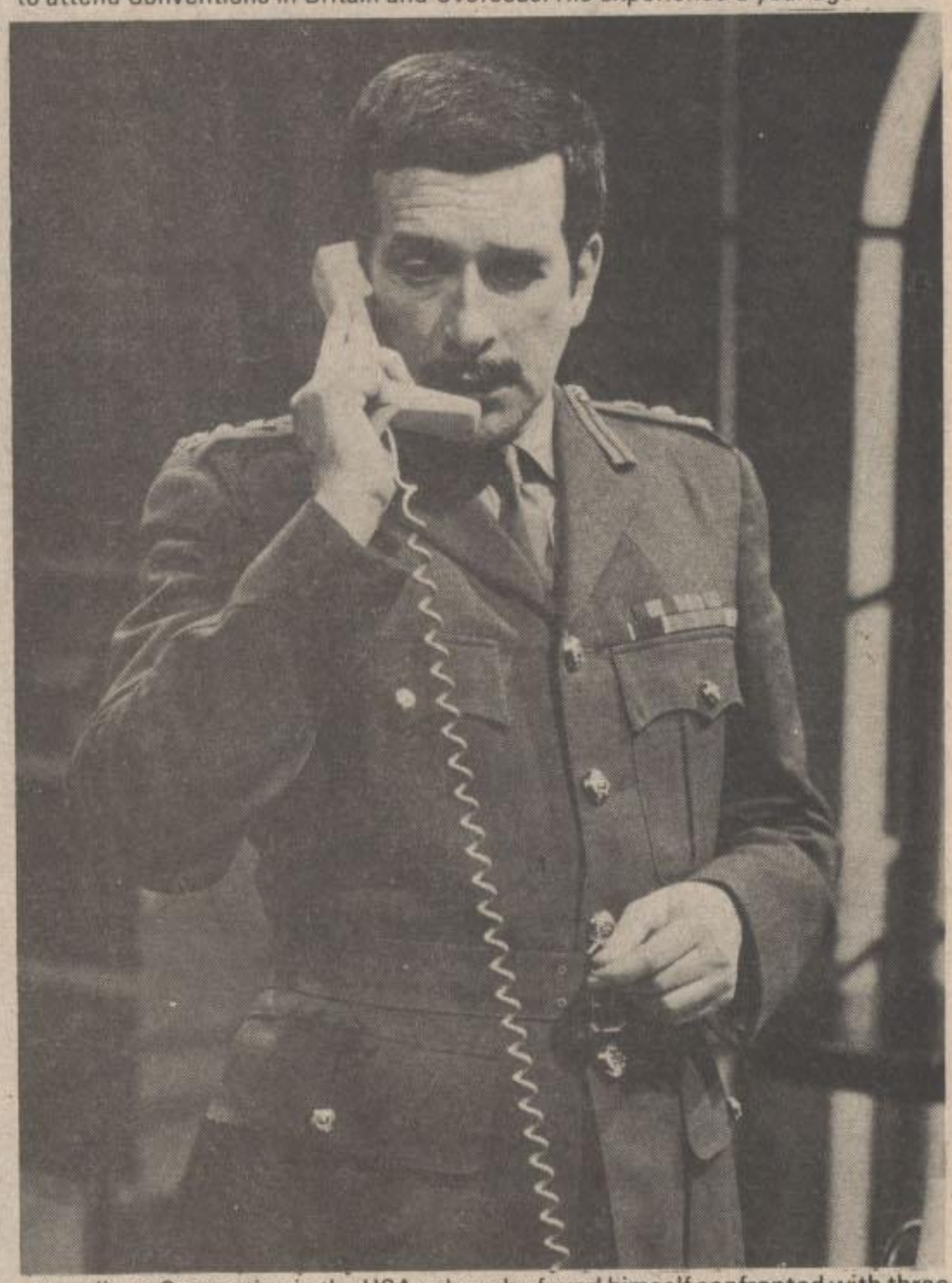
"You see, I didn't feel the Zygons was a very successful story to go out on. The script wasn't good to begin with and Douglas had to do a lot of work on it. He wasn't at all happy with the monsters either because they hadn't come out as he'd wanted at all. And Tom as well was not very happy although I never got to find out why, so all in all we were all very tense on that story and as far as I was concerned I felt quite unhappy about that being my last one, and letting the Brig fade away in quite such a manner."

"At the time *Terror of the Zygons* wasn't intended to be quite my last one. The BBC asked me if I'd be free to do one more and I'd said yes. Then they changed their mind for some reason and said they didn't want me. And then, after I'd been successful getting a stage tour playing in *The Dame of Sark* the BBC changed their mind again and asked me to play in *The Seeds of Doom*. And by that time, of course, it was too late and they had to get another army officer character in."

Between *Terror of the Zygons* and *Mawdryn Undead* a gap of around seven years has elapsed so how did Nicholas Courtney find the prospect of returning to the Brigadier role after so long?

"The good thing is the guy who's written *Mawdryn Undead* – Peter Grimwade – he's been with *Doctor Who* a lot as a P.A. and then recently as a writer and as a Director. So he knew the Brigadier very well and what he wrote was very much in character with what I knew. It was very akin to coming back to old times. The dialogue was very recognisable.

Worldwide the Brigadier has a very large following among fans both here and abroad and it is hardly surprising that Nicholas Courtney receives many invitations to attend Conventions in Britain and Overseas. His experience a year ago



attending a Convention in the USA, where he found himself confronted with three Brigadier lookalikes, all of whom were girls, has not disuaded him from promising to attend a Convention over there next February. The most fundamental and important question must therefore be, will Nicholas Courtney appear ever again in *Doctor Who*, hopefully to continue his tradition of appearing with all of the Doctors?

"I would very much like to and indeed I have had some discussions with the BBC about possibly appearing in the anniversary show. Although I was approached on this by John Nathan-Turner – the Producer – my first question was, which Doctor do you want me to appear with?

Asked then to apply his own adjectives to the five actors so far to have played the Doctor Nicholas Courtney thought hard before replying."

"Hartnell I think you would describe as tetchy, Pat Troughton was whimsical. Jon Pertwee as possessing great panache. Tom Baker I would not say I got to know him well enough, and Peter I have got to know extremely well having worked with him before both on *All Creatures Great and Small* and on *Sink or Swim* where I played a bank manager. He is very talented and I'm sure he will be a very successful Doctor."

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A REVIEW OF PRESENT AND FUTURE DOCTOR WHO BOOKS FROM W.H. ALLEN

Anyone claiming that book reading is a dying art among the young would have been well advised to take a look at the contents of the *Doctor Who Monthly* mailbag during the period immediately following issue 68's feature on the up-and-coming *Doctor Who* novels from *W.H. Allen.*

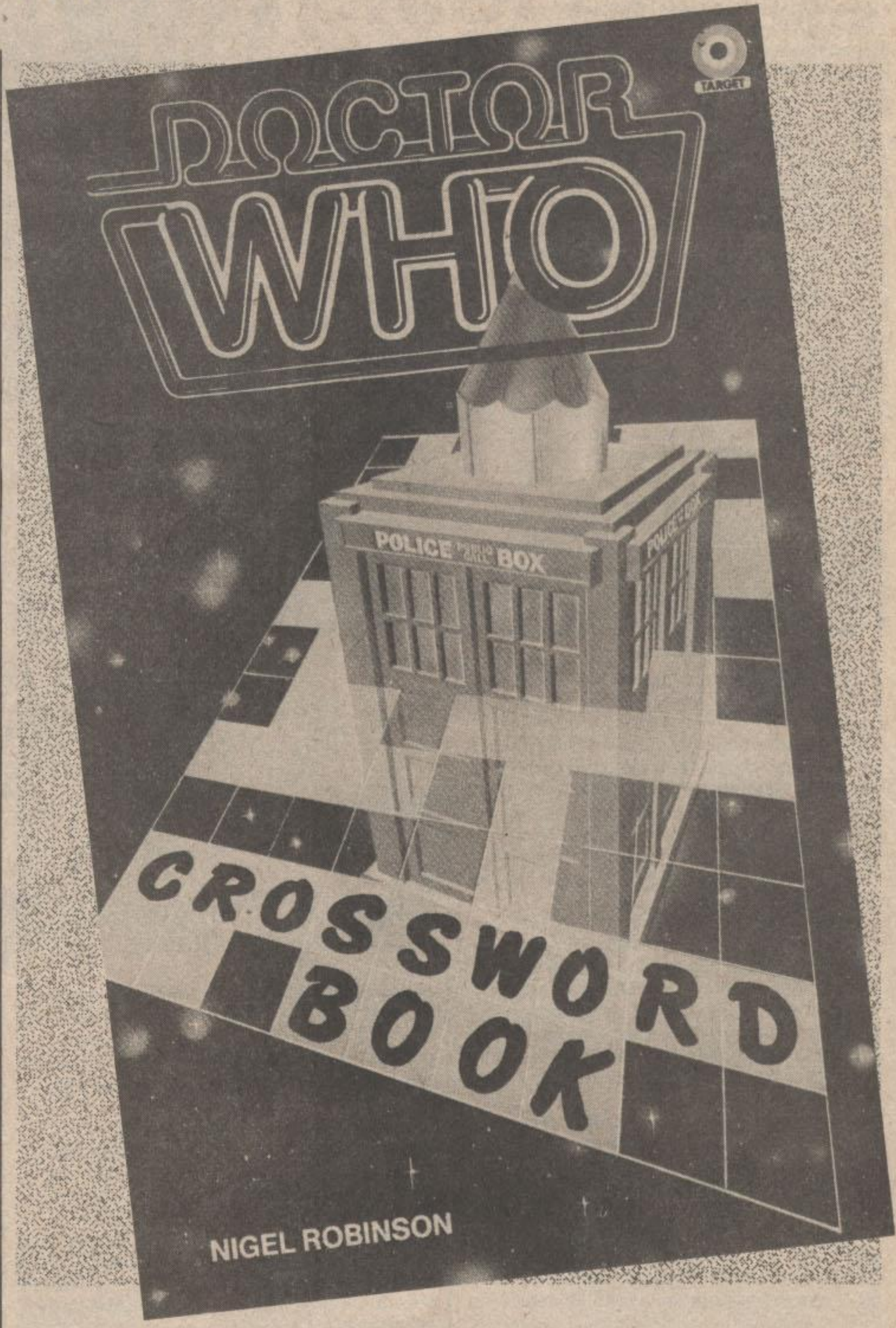
Few articles in recent months have generated so much feed back, almost all of it ending with the general comment, "hope this becomes a regular feature in the Monthly from now on". Well, while this may not always be possible due to the proclivities of the British postal systems and the deadline and scheduling problems faced by our two companies enough material has been forthcoming this month from *W.H. Allen* to merit another feature on the *Doctor Who* books, future and present.

Starting then with the present anyone contemplating what to buy the literary lover who has yet to discover *Doctor Who* (and they do exist) might find an excellent "Beginner's Package" in the form of the two *Doctor Who Gift Sets* recently appearing on the bookshelves in time for Christmas.

The gift set is not a new concept. Several books with linked themes, or forming part of a set, are grouped together in a cardboard presentation box and sold as stocking fillers. So it is then with the *Doctor Who Gift Sets* which use the artwork from the L'Officier Programme Guides as covers on the cardboard surrounds – each box containing four complete *Target* paperbacks. Of the two Gift Set One offers the widest selection, featuring two Baker serials, one Troughton and the very first *Doctor Who* story *An Unearthly child* although without the metallic red lettering which graced the cover of the first edition. Gift set two is all Tom Baker save for Eric Saward's book of *The Visitation.* Although it is understandable that these gift sets should comprise most of the recent *Target* adaptions it is a little sad that some of the classic Jon Pertwee novelisations have been omitted. Perhaps readers might like to ponder on the idea of two sets comprising the first and last series of each Doctor. With the singular exception of *Power of the Daleks* the hellos and goodbyes of each Doctor have all been novelised over the last ten years.

Popping up again for Christmas Nigel Robinson once more dons the mantle of his *Ask the Family* namesake and has generated another set of vexing *Doctor Who* questions designed to amuse whether, to coin the blurb on the back page, you're trapped in time warp or caught in a traffic jam.

This time around his brain teasers are couched in the form of crossword clues – a revelation hardly surprising considering the title of this publication is *The Doctor Who Crossword Book.*



There are 45 crosswords in all, each one obeying the strict discipline of the crossword that the configuiation of the blanks and the spaces should form symetrical patterns when ►

viewed. Ergo the effort involved in devising 45 crosswords with answers all relating to the myths and monsters of *Doctor Who,* all of which overlap horizontally and vertically must have been truly mind taxing. Small wonder that it took a year to produce.

Unlike the Quiz Book the crosswords are not divided into themes – that *would* have been too much of a constraint. Even so the answers are not too difficult to glean provided you have a fairly solid grasp of your *Doctor Who* lore. 17 across; *The Doctor met her on Tigella,* may pose no problems but what about 22 across; *His brother Phil was turned into a Roboman*? Still, with over seventy Doctor Who stories now published in book form much of the reference material needed to answer some of the harder clues can be found if one only has the patience to search. Perhaps it is just as well this book is coming out over the holiday period . . .

Just in time for Christmas the *Crossword Book* is published on December 16th.

Almost a month later to the day Peter Grimwade's book of *Time-Flight* comes out.

Time- Flight offers one of the best opportunities yet for readers to appreciate the different ways any given storyline can be handled depending on the slant the person responsible for its final presentation chooses. On TV Ron Jones opted to use the four-square pure drama approach. In his book Peter Grimwade—well, why not wait and see and perhaps make up your own mind as to whether any differences exist.

Doctor Who – Time Flight appears on January 14th 1983 with a very distinctive photographic cover. As series Editor Christine Donougher ruefully pointed out the cover uses the self same photograph as adorns the cover of *Doctor Who Monthly* 68. Great minds think alike . . .

"Mr Morris was an Assistant Bank Manager in a small country town. Tall, slim, with horn-rimmed glasses and pleasant open face, he was about as average a specimen of his kind as you could ever wish to find . . . On this particular evening he telephoned his wife just before he left the bank and told her, as he told her every weekday evening, that he would be home in twenty minutes. Mrs Morris said, 'Yes, dear,' went to the drinks cabinet and poured him a glass of medium-dry sherry. Twenty minutes later she would hear his key in the lock.

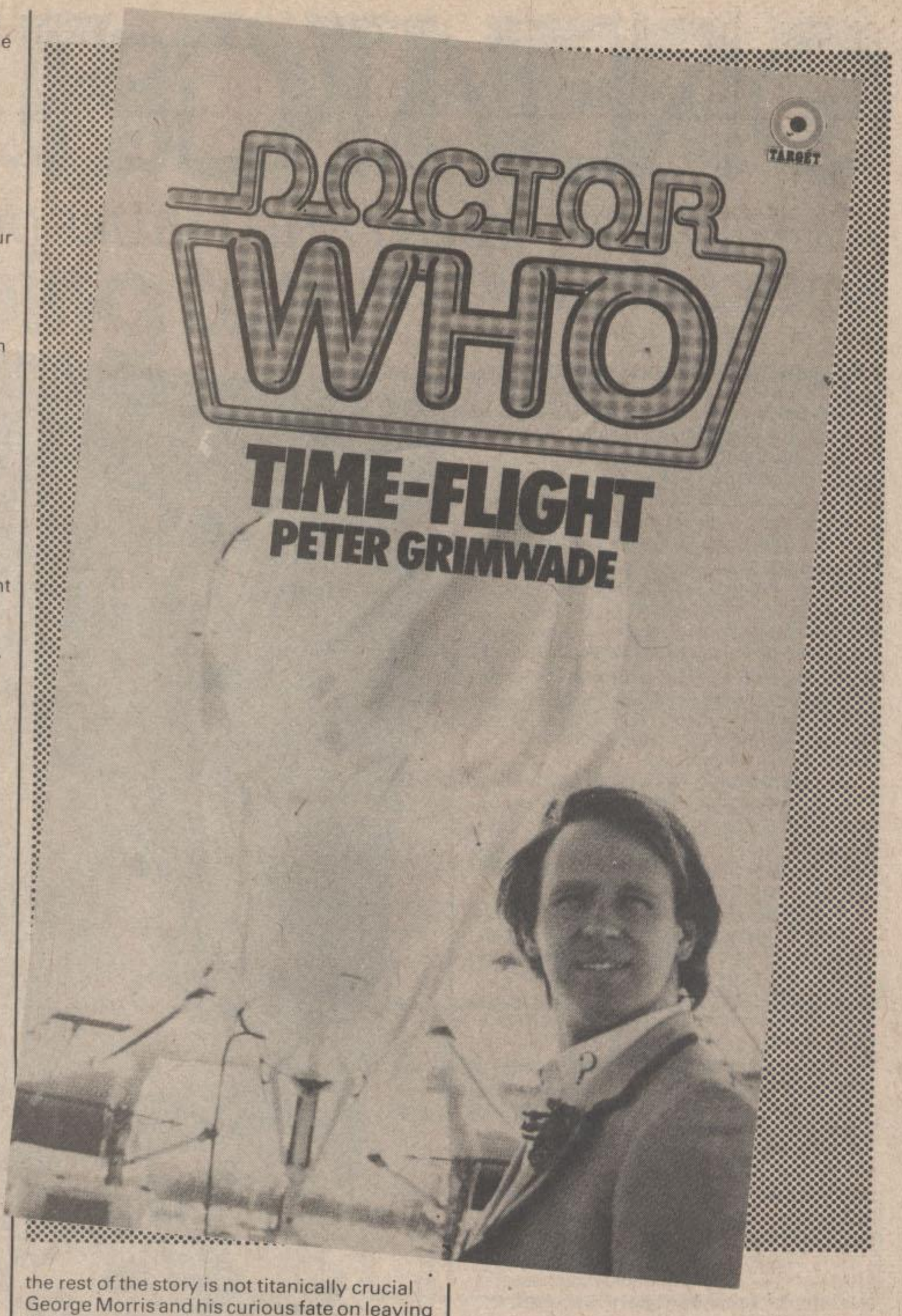
Sometimes she found herself wishing George would be a little less predictable.

As it happened, George Morris's life was about to become very unpredictable indeed."

With this somewhat unusual opening to the chapter *Abduction of an Earthling* Terrance Dicks begins his 126 page novelisation of the Flanagan McCulloch 1980 story *Meglos* due out as of February 18th.

Speaking at a Convention earlier this year Terrance Dicks, who has penned more than half the total number of *Target Doctor Who* novels ever published, confessed to frequently experiencing problems over how to open a *Doctor Who* novel to make it read as something original, and not like all the past *Doctor Who* novels. With *Meglos* Dicks may well have found another avenue in achieving this.

One of the first things that struck me about the *Meglos* script, he says, was that the kidnapped Earthling did not have a name. So he promptly gave him one! So, while his role in the rest of the story is not titanically crucial George Morris and his curious fate on leaving the bank does make for several pages of absorbing introduction to this, the last of the books based on the eighteenth season of *Doctor Who.*



As with the book of *The Sunmakers* Terrance Dicks makes the most out of the scenes of comic dialogue which exchange mainly between General Grugger and his light-fingered accomplice Lieutenant Brotadac. In particular emphasis is given to the latter's overwhelming obsession with the Doctor's burgundy coat which, like its wearer, gets duplicated by the Zolpha-Thurna early on in the book.

Sadly the one scene which, we are told, persuaded Bill Fraser into accepting the part of Grugger—the kicking of the immobile K-9—is missing from the novelisation, an absence giving this author cause to wonder if the event on TV was written in hastily as a kind of literary ad-lib.

With all the Tom Baker stories now written, save for the two Douglas Adams owned ones, Terrance Dicks is now looking ahead to his tasks in covering the fifth Doctor's crop of serials, starting with *Four to Doomsday.*

And lastly, still on the subject of the fifth Doctor Novelisations the stop press news this month confirms the exciting prospect that the adaptation of *Earthshock* will be handled by none other than Ian Marter – a writer whose flair for horror story writing has borne able witness in the past by such talked about books as *The Sontaran Experiment* and *The Ark in Space. Earthshock* is expected sometime later this year.

BEHIND THE SCENES:

THE FREELANCERS

Read through any book that deals with the background and behind-the-scenes making of *Doctor Who* and the names attributed to the design of monsters, and all the weird and wonderful artifacts seen in the series, fall into one of three categories. If it's worn it's from the Costume Department, if it's worn on the face it's from Make-Up. And, if it's a special prop it comes from the Visual Effects Department.

True enough the responsibility for each spacesuit, costume and ray-gun falls ultimately on the shoulders, respectively, of the Costume, Make-Up and Visual Effects Designers, but in practical terms all three of these Departments would be under greater pressure than they could bear were it not for the considerable presence of one body seldom given credit in listing of *Doctor Who*'s production details – The Freelancers.

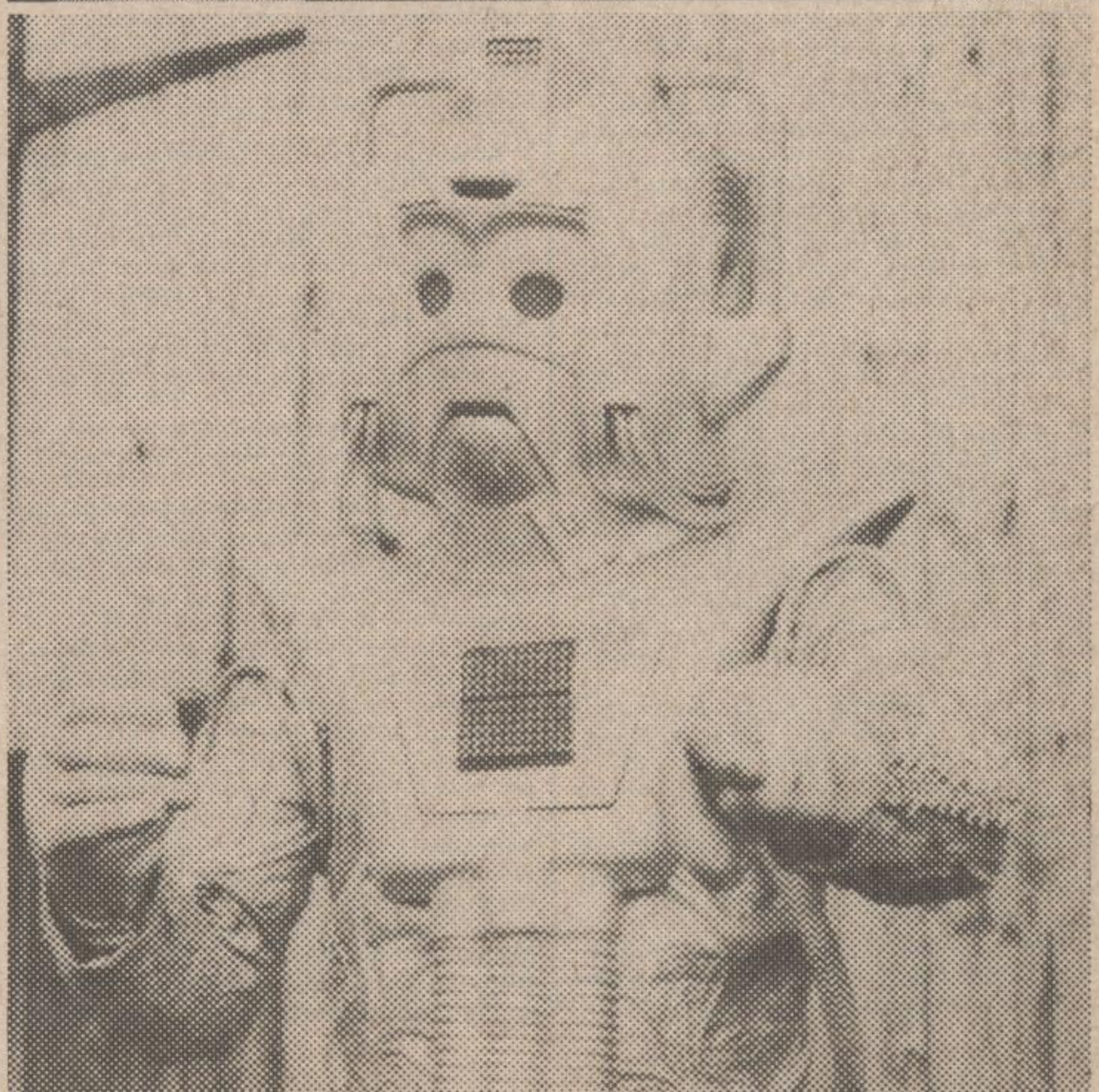
Doctor Who, was, quite literally, built by the Freelancers. The original Daleks faced by William Hartnell were built by an engineering factory in Uxbridge. *The Bill King Trading Post* made the Cybermen for *The Invasion* and the Krotons for the subsequent story seen again last year. The Solonian Mutts and the Giant Robot were both products of the Alastair Bowtell Company who also did the 1975 Cybermen. More recently a freelance sculptor was hired to make the Foamasi masks for *The Leisure Hive* and the writhing snake seen at the end of *Kinda* was actually constructed by the *Stephen Greenfield Association.*

In the majority of cases the Freelancers commissioned to handle jobs for the BBC are The Do-ers, making the finished props and artifacts from sketches and blueprints provided by The Planners who are the BBC Designers accorded to each show.

Over the last year or so, however, one group of Freelancers has emerged whose work for the series has won them and the programme much critical acclaim from fans and critics alike – the Unit 22 *Imagineering* group based at Witney near Oxford.

Initially hired for *Doctor Who* on the recommendation of Special Effects Designer Jim Francis, who was much impressed by their work in co-designing and building *Slave* for *Blake's Seven,* one of their first jobs was building three costumes and two heads for the Terileptils seen in *The Visitation.* The third head, that of the Terileptil leader, was handled by Designer Peter Wragg using radio control for the mouth, lip and ear movements.

Imagineering has its base in a setting almost light years away from the noise and hubbub of the BBC's Television Centre in Shepherds Bush. Their workshops form one of the many units in a converted mill set deep ►



in the heart of Oxfordshire. In this pastoral setting, complete with rolling hills, a babbling brook and buildings straight out of a Constable painting the Freelance team of *Imagineering* construct the stuff of which dreams and nightmares are made.

Three of the group were present on the day *Doctor Who Monthly* descended into their midst. Spokesman for the group was Richard Gregory who, still in this twenties, seemed to epitomise the goal set by every young *Doctor Who* fan who ever dreamed of making monsters for the series. With almost indefatiguable energy, drive and enthusiasm Gregory outlined his career which had begun working for the Panther Cars company, building body panels and superstructures for sports jobs like the classic *Lima*. When he first coined the name of Imagineering as a title for his proposed Freelance group he was ably supported by his friend and fellow technician John Powell, somewhat older but certainly not lacking in the talent to work skilfully with anything from wood, to fibre glass, latex rubber and foam plastic.

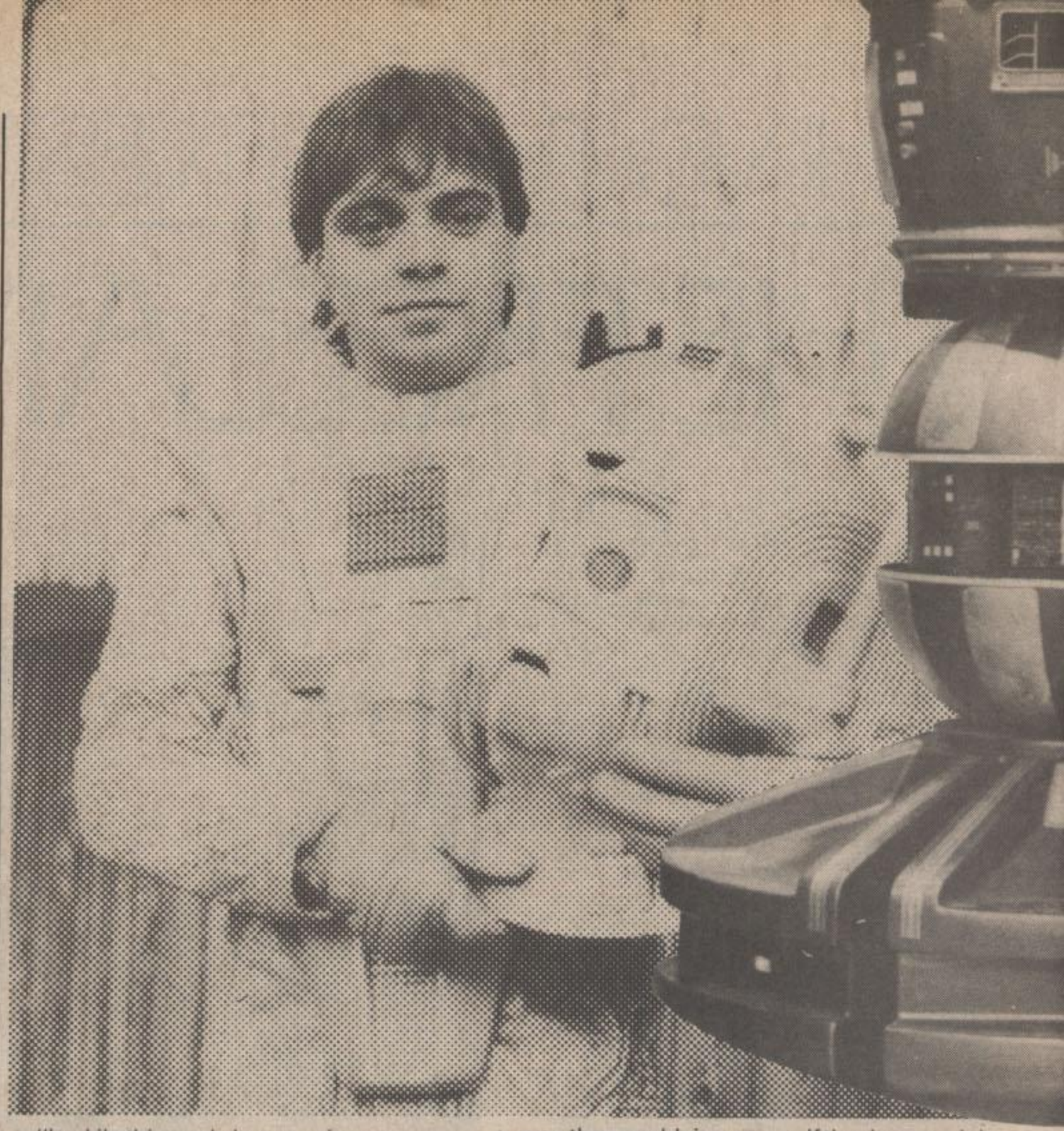
The third member of the group that day was Rod Vass, a Freelance artist and sculptor who, though not a permanent member of Imagineering, gets brought in frequently on the *Doctor Who* assignments whenever some specialist design work is required. Together with Costume Designer Dee Robson, Rod Vass has worked out the look and the logistics for ten armoured costumes due to appear soon in the story *Terminus*. On the day of our visit several of the suits were having finishing touches put to them before their all important debut in the studios the following week. Nevertheless all three managed to spare some time to discuss their work and to explain some of the peculiarities of their trade starting, first of all, with a simple definition of just what *is* a Freelance company like Imagineering.

"Basically it's a team of artists working for themselves," replies Richard Gregory. "We offer a service insofar that anyone hiring us can get a wide range of experience because we're not tied to any specific subject. It's a talent pool really. The talents overlap into many fronts including electronics and pyrotechnics. We can deliver a complete package of something without all the hassles of being tied to one company, or even to the BBC.

"The advantages of being freelance are that you can lose out on one job occasionally – you still have to guard against people ripping you off – but at least it's not your whole life gone. And, as well by being able to vary your work you get much better interaction between different subjects. By the very fact you're working one week in one place and another place the week after it enables your work to improve because your field of experience gets bigger. You're not as limited as you would be working full time for just one firm."

The three of them had come together a few years earlier through some bad experiences working for others. Together they formed their talent pool with the name Imagineering coming with a burst of inspiration from Richard Gregory. But setting up the company and simple but basic necessities like paying from workshop premises was not easy to begin with.

"We struggled from the word go," recalls John Powell dourly. "We had nothing to start with, not even a good bank manager."



"Luckily this workshop was in use anyway," adds Richard Gregory, "and John had the lease on it through his previous employer. So when they went bankrupt we three retreated back to this place and then thought about going out and finding some work."

All well and good, but how does a newly formed effects group go about advertising its services and getting the big contracts? Advertisements in trade paper? Turning up on film and TV company doorsteps? Not a bit of it as Rod Vass explains. "It's word of mouth really. A case of doing one job for someone that they're pleased with and hoping they'll recommend you to someone else, and so on."

At the very outset it was all but adopting the motto of *The Goodies;* "We do anything, anytime, anywhere."

"For a long time we did anything," Gregory goes on to tell, "We were hired by General Foods, doing prototypes of food machines – painting graphics beside each food substance to signify what it was, plus producing some mock-up machines to take along to exhibitions so that the powers-that-be could make up their minds which design they liked. We did a lot of those for *Max-pak.*"

As things stand now Richard Gregory and his "talent co-operative," to which he sometimes refers, refuses to name themselves as a limited company. "That would be too restricting. With a co-operative of people you can bring in the people you need for each job and similarly if they need me for anything they just have to call me up. We bring in specialists, like say someone who's good with electronics, in just the same way they could ring you up if they've got a job on that they need help with."

Looking at the number of jobs Imagineering itself has tackled the one name that stands out among all the other commissioners is *Doctor Who*.

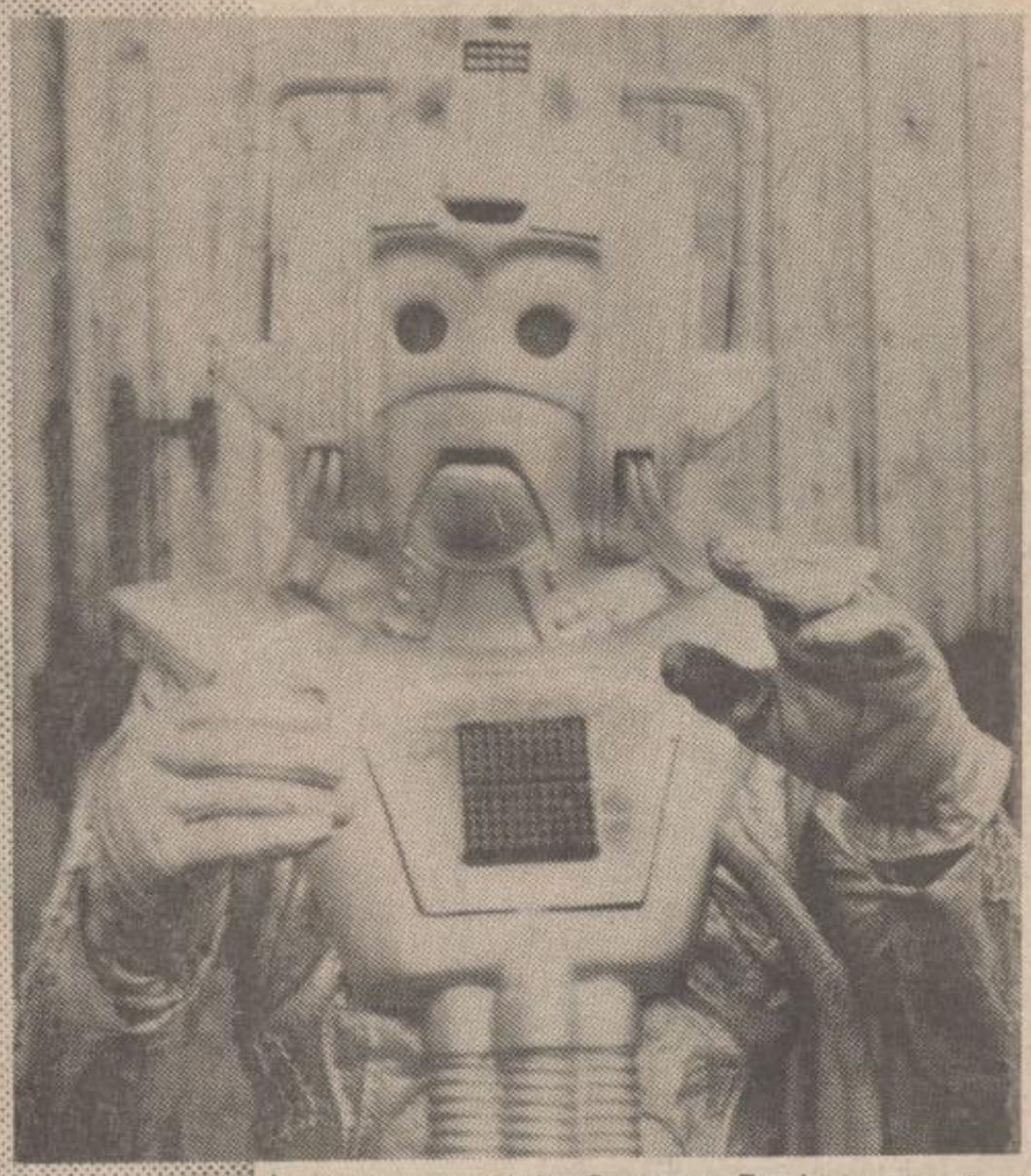
"*Doctor Who* is an on-going series. It's not like a film where you do six months for a company and then never see them again. Our first major involvement with the BBC was through *Hitch Hikers Guide to the Galaxy* which we did following a number of minor projects for some Educations programmes. Through word of mouth, again, our name was given to Dee Robson (Costume Designer for *Hitch Hiker*) who rang us up in rather a mad panic because they had nothing made for Hotblack Desiato and she just said there's nine days, can you make us something for him?"

Sure enough, within that nine days deadline *Imagineering* was able to produce the stylish fibre-glass zoot suit worn by Barry Frank Warren (Hotblack Desiato). Their speed and quality on that job got them noted by several Designers at the BBC, not least being Dee Robson who got them their big break on *Doctor Who*.

"Dee was booked to do *Four to Doomsday* but in the end she couldn't do it so she passed our name on to Colin Lavers who asked if we could provide several spacesuits for that story – which of course we did."

An obvious question then is why, with all its in-house resources, should the BBC's Costume Department not put together space suits and Terileptil skins for *Doctor Who*.

"The difficulty with the people at the Costume Department is that they often feel in



lost territory when it comes to doing things that involve special effects. So you find quite a few of the people we work with, like Dinah Collin (*Earthshock* Costume Designer) for instance, have not done science-fiction for years. Or, in some cases, they've never done it at all. So when Dinah came to us we were able to offer her a lot of advice in return on the costumes she wanted because we had worked with vacuum formers, fibre glass and latex. She came to us with the ideas and together we worked out what could and could not be done."

"*Earthshock* has been our biggest *Doctor Who* to date. For that one we produced nine Cybermen – don't forget the one that got frozen into the wall – fourteen troopers and the two silhouettes, although they were just heads basically. So when you add it all up there were about two dozen costumes for that story which is rather a lot."

"The annoying thing about *Earthshock* was that they never used the troopers' costumes to their best effect. Originally we made a set of gas masks that fitted snugly onto the helmets to give these men a very super-tough appearance, particularly with the small helmet lights turned on. I think they did one test shot of a trooper with his mask on but the Director didn't like it, said they looked too fierce, and so, if you noticed, they always wore the masks dangling on their chests."

Most of *Imagineering*'s work for *Doctor Who* has tended towards the Costumes side. The space suits for *Four to Doomsday* were followed by the Terileptils for *The Visitation,* then the helmets for the *Castrovalvan Warriors* and the Escher-like hats worn in Peter Davison's first story. After that came *Earthshock* and finally, for the nineteenth season, the Plasmaton shells and the puppet dragon for *Time-Flight.* Did they never get work from any of the other BBC Departments? Make-Up, Scenic Design, Visual Effects . . .

"Visual Effects came to us for *Slave* after Jim Francis had seen us in *Hitch Hiker. Slave* went down very, very well with the BBC – in fact they've promised to let us have him back after the Exhibition has finished. Mostly I would say though we work with the Costume people."

"Because of the limitations of the budget you find a lot of Costume Designers will allow you a lot of leaway and they'll often point out difficulties with costumes to the Director for you. Now today, for instance, we've had a phone call from the studio asking if we'd back all the armour for *Terminus* with felt, or something, to make them quieter where the joints clank together. Now obviously if you could work on a massive budget we could cover every piece with felt but with the money they're allowing us we can't. You see we can make a costume as well as anyone would want, but in turn we've got a living to make and we must work within the figure we've agreed to invoice the BBC. A certain amount of give and take always has to enter into it."

With Freelancers like *Imagineering* there is no regular source of income. They do not work to fixed salaries and consequently the process of working out a fee that is both practical to the team and affordable by the BBC frequently requires much negotiation. The Costume Designer has to fight for his/her budget on a *Doctor Who* story in competition with the other Departments involved. Once that is agreed the Costume Designer must then spread the allocated sum to its optimum effect, and so a very early criteria in discussions with a freelance body is the balance of getting the best product for the fee payable. Complications arise if a costume has to be modified, say, during recording. Where that rare event arises the freelance company must watch very tightly its own cost on a job to avoid making a loss on the venture.

Thus, even when they are fully booked doing a big job for *Doctor Who* Richard Gregory, John Powell and Rod Vass are continually looking out for their next customer if only to guarantee next month's rent.

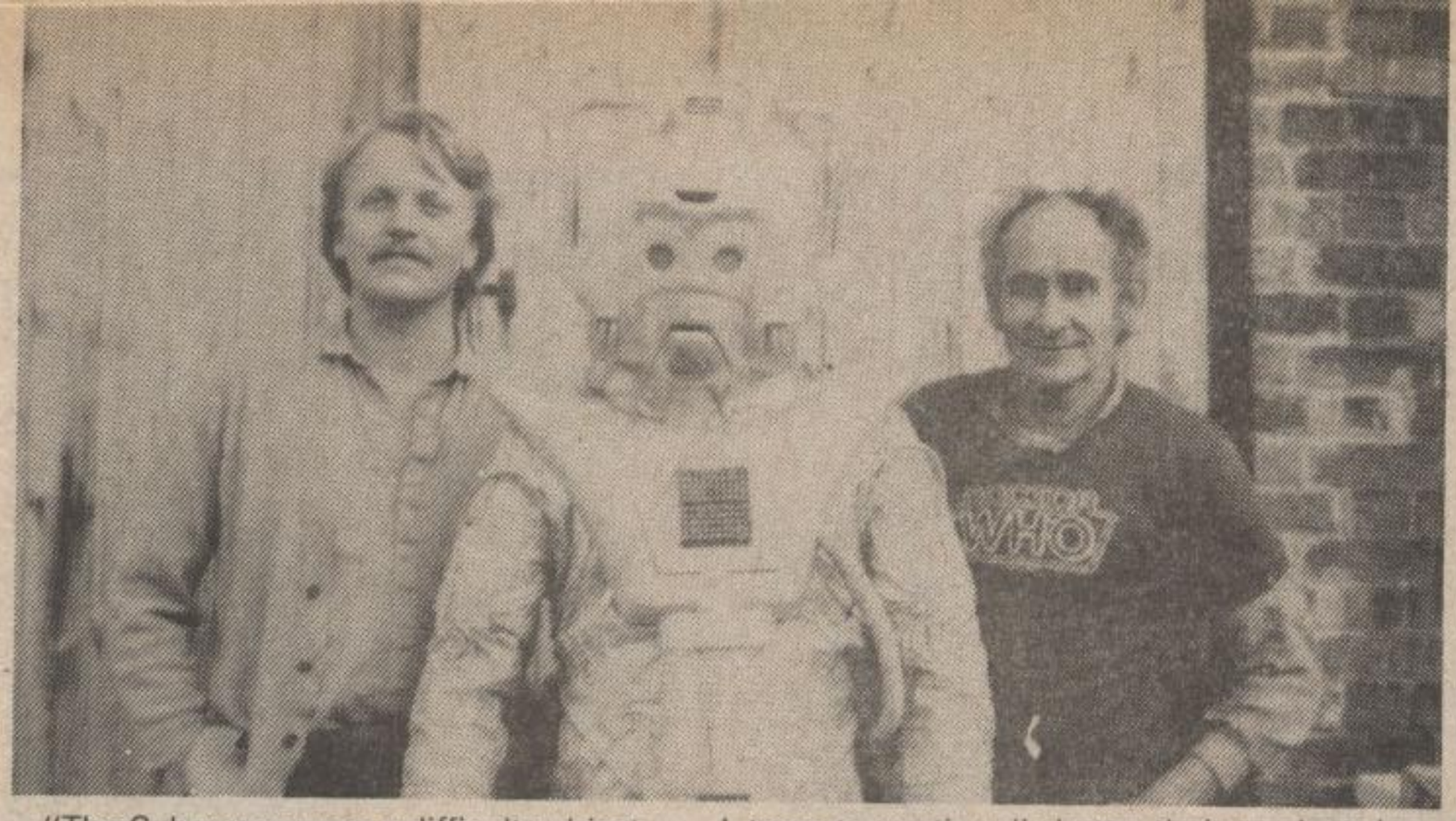
"We always do what comes in. The only thing I wouldn't like to happen," comments Gregory, "is to be in a situation were we've got so much work to have to turn down *Doctor Who.* It's a good show, you can do a lot with it because of the variations in style and stories, and it's very enjoyable to do."

It can have its ups and downs though, as Rod Yass testifies. Quite often the make or break situation is determined by how early in a show's production the Freelancer is brought in.

John Powell goes on to state the principle advantage a freelancer can offer a body like the BBC. "It comes down to a question of hours. Sometimes we will work eighteen hour days to get jobs done on time whereas the equivalent man hours at the BBC would cost far more than a *Doctor Who* budget could support.

"There's no hard and fast rule," Gregory emphasises, "as to when a job would be done at the BBC and when it would come to somebody like us. It all depends on the Designer."

As mentioned above their most ambitious and successful project so far for *Doctor Who* has been the redesigned Cybermen, one of which the Imagineeringteam has retained in their workshop. It was a job that required much greater degrees of consultation due to the need to inbuild a continuity link with Cybermen costumes of the past. ►



"The Cybermen were a difficult subject because of the way they'd been conceived and the way they'd developed over the years. Nevertheless whenever anyone saw our version they instantly recognised them even if only in silhouette – and all because of the jug ears. In all other respects the head is very much different to the originals and the body doesn't resemble the predecessors at all. We did a lot of sketches ourselves to show Dinah how we thought the Cybermen should look and how they could be made and we were very lucky in that she agreed so many of them and we had a good amount of time in which to make them. Time is often your greatest enemy on *Doctor Who* which is why we're quite worried now about having only three weeks to do these space suits."

The determination by the Imagineering team to continually better their products has had beneficial side effects for *Doctor Who*. Richard Gregory is justifiably proud of the comments made by Julie Jones of BBC Exhibitions that the two *Doctor Who* displays a Longleat and Blackpool this year have been the best yet thanks to many of their costumes and props which have imparted a very up-to-date look to the shows.

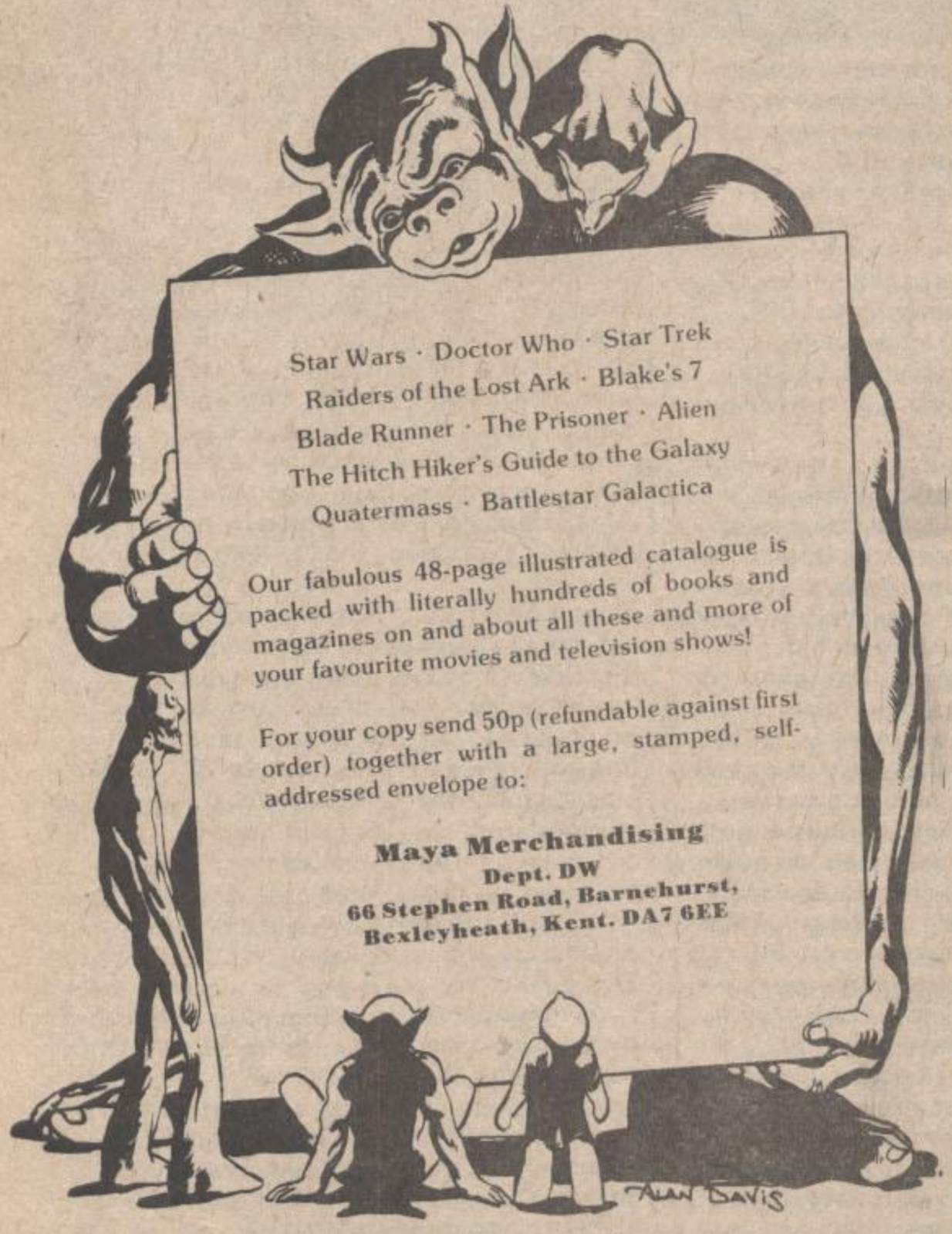
All three agreed, however, that the main accolades for all costumes and visual effects props must go to the Designer credited on the show simply because, in the final reckoning, they bear the responsibility for its cost and its possible potential to fail. But, for an enterprising company like Imagineering their involvement with *Doctor Who* can provide benefits which are more home grown. Already Rod Vass has designed and had printed and *Earthshock* Cyberman emblem which now appears on a tee-shirt sold by a fellow freelance company in Oxfordshire. BBC Enterprises are also very interested in their proposal to make and market a range of vacuum formed masks of Doctor Who monsters starting with, no surprise, the *Earthshock* Cyber-heads.

Like most freelance companies the ultimate dream of messrs Gregory, Powell and Vass is to expand their firm as success breeds success. An area dear to their hearts would be to work in partnership with a big toy making firm — like *Palitoy* or *Denys Fisher* — designing and perhaps even tooling a whole range of *Doctor Who* miniature figures along the line of the *Star Wars* toys. As Rod Vass is keen to point out, "If anything, with *Doctor Who* you've got a greater range of characters and monsters than *Star Wars* because its been going that much longer.

For now though the Imagineering team has its hands full with making material for the new season of *Doctor Who*. Nearly all of the stories planned for 1983 has something of their work featured and the long hours and many months of applied effort do reap rewards of pride when the finished costumes and props are finally aired on television.

For Richard Gregory, though, next season's crop of "Imagineered" jobs has one special moment for him personally.

"If you look carefully at the costumes we've done for the new shows you'll notice a design on one of them which, if you study it from different angles, you'll be able to see clearly the letters R.J.G. which are my initials . . ."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Quote from ***Castrovalva***

A look at the recent past and a glimpse into the future by *Jeremy Bentham.*

It's that time again! With the festive season once more upon us many people's thoughts will now be turning towards January and the start of a new season of *Doctor Who*. An appropriate time then for *Doctor Who* fans to look ahead at the shape of things to come in 1983.

And what a year it promises to be for the *Doctor Who* calendar, too! It is almost incredible to think that when *Doctor Who Weekly* began way back in the autumn of 1979 the series had, just the year before, celebrated its fifteenth year on the air. Now there can be very few whose eyes are not forwardly trained to Wednesday November 23rd 1983. For on that date *Doctor Who* will officially be twenty years old – a staggering feat in television terms dwarfing even William Hartnell's celebrated prediction, which earned him some derision back in 1983, that the show would last five years.

In many respects the prospects for "anniversary year" have made 1982 somewhat of a lull before the storm twelve months. Much has been said about the programme this year and a great deal has been written. But even at the peak of the show's popularity this year, which occurred somewhere around the first screening of *Earthshock* the glittering gates of *that* year were already beckoning. Certainly much of the news released for the *Gallifrey Guardian* pages these past few months has hinted more of things to come rather than things that are happening now.

So then what has happened in 1982 and how much of it bodes tidings for the future.

The *Doctor Who* year began very early on January 4th with the screening of Part One of *Castrovalva,* followed the day after by Part Two. This in itself set somewhat of an historic precedent with it being the first season to have gone out on any other day than Saturday in the whole history of the programme (unless, that is, you lived in Wales during the 1974 season . . .)

Of all the events to have occurred this year the switching of the time slot has been the most controversial. The vocal protesters wrote into the BBC by the hundreds to protest at this seemingly arbitary decision by Alan Hart and Alasdair Milne to move the show from its "hallowed" spot. But, at the same time, audiences flocked back to the series by the millions giving some considerable satisfaction to the show's Producer John Nathan-Turner. In historical terms it is very rare for programmes whose ratings have slipped to recover quite so dramatically, and therefore, though doubtless the letters of pique will still continue their irregular trickle into the BBC postbags, it is almost certain the show will have a future as a twice-a-week series for some time to come.

The dramatic surge in the ratings was also pleasing to one other man – Peter Davison –

who saw his trepidations about being the last Doctor melting away as the sacks of fan mail began arriving in ever greater quantities. As an indication of his popularity Peter Davison's book signing session at the London sci-fi bookshop *Forbidden Planet* ended with the management having to disperse a vast crowd of eager hopefuls who gathered outside the premises long after the session was billed to finish.

The high spot of the season, as already mentioned, occurred around the screening of *Earthshock*. Not only was this the first story to enter the Barb's regional top tens, it was also the first Davison serial to attract wide press comment, particularly over the demise of Adric and the surprise return of the Cybermen. Their sudden appearance at the end of part one served also to re-introduce them to readers of the Radio Times via a superb piece of artwork from Mark Thomas, and to provide a platform for the presenters of the BBC 2 TV review programme *Did You See?* . . . to introduce a lengthy and sometimes irreverent overview of the *Doctor Who* series. The review was a nostalgia addict's paradise with such classic moments as the Dalek rising from the water in *The Dalek Invasion of Earth* being relived albeit only for thirty seconds or thereabouts.

Possibly the one sad note of the twice-a-week formula was the speed at which the twenty-six episodes comprising the season were chewed up by the rapacious demands of programme scheduling. The series vanished from our screens in early April but luckily a panacea was on hand to stave off the pangs of cold turkey which might otherwise have set-in among hardened buffs of the series. Fully recovered at last from their malaise with the Writer's Guild, W.H. Allen returned to full production on their *Doctor Who* novels front with a vengeance in 1982. John Lydecker's excellent *Warrior's Gate* adaptation opened the flood gates proper in April with once a month releases of books from Doctors four and five following regularly thereafter. Rewarding too has been seeing so many of the books penned by the original writers of the teleplays. John Lydecker (Steve

Gallagher's pen name) and Andrew Smith, Eric Saward and Christopher H. Bidmead all being among the names. Very interesting was David Fisher's novelisation of *The Leisure Hive* which put back much of the Mafia allegories and the Douglas Adams style comic touches which were submerged in the transmitted version by the glossy and highly stylised direction of Lovett Bickford.

A *Doctor Who* episode unlikely ever to make the pages of a *Target* was the Peter Davison biography presented on March 25th in the form of a *This is Your Life* with Eamonn Andrews producing the celebrated big red book to the current Doctor in the unlikely setting of Trafalgar Square.

Three and a half month's later the Doctor was back on our television screens again for a series of repeats spanning three Doctors and four of his most celebrated adversaries. The suddenness of the *Doctor Who and the Monsters* season caught everyone on the hop right from the vacationing Producer down to the regular viewers most of whom only learned of the season when they picked up the *Radio Times* edition heralding the start of *Curse of Peladon* Part 1. ►

Reaction to the season was mixed. *Curse of Peladon* brought tears to the eyes of those who have long missed the Ice Warriors while *Genesis of the Daleks* brought tears to the eyes at the severity of its editing. Nevertheless it was a run of old *Doctor Whos* and a nice bonus to those who feared not seeing the show until the new year.

A further anxiety allayer was the *Andre Deutch* hardback *Making of a Television Series* by Alan Road. Despite its relatively high price it offered good value for money by depicting the making of *The Visitation* through a wealth of glossy and often colour photographs.

Summer time was also convention time with the principle venues this year being Birmingham for the U.K. and Chicago for the USA. Peter Davison made his first appearance at a British convention with an *Earthshock* Cyberman in escort, while Terry Nation was left totally stunned at finding himself addressing an American audience in excess of 6½ thousand most of whom had never heard the word Dalek before 1978.

The quietest time of the year, *Doctor-Who*-wise was the autumn. The nineteenth anniversary came and went with little furore, the only true beaming face being that of our esteemed editor upon discovering that the *Doctor Who* Summer Special had been the highest selling of the Marvel summer specials this year.

And so once more to December with perhaps the only sad dappener of spirits being the knowledge that none of us would be sharing Christmas at Moreton Harwood this year with K-9 and company – power black-outs or no power black-outs. For the eager *Doctor Who* viewer the slide into 1983

will only end as the curve into *The Arc of Infinity* begins. For on that day the answer will be given to the riddle posed at the end of *Time-Flight*. What happens next?

At the end of *Time-Flight* the Master and his TARDIS were sent hurtling backwards through time and space to the bleak homeworld of the Xeraphin, followed but *not* defeated by his Time Lord peer the Doctor.

Heathrow 1982 was also the end of a quest by one member of the TARDIS crew. Afte many adventures and some harrowing experiences Tegan Jovanka arrived at last at the destination to which she had embarked at the beginning of *Logopolis*. Yet was there some sadness in her eyes and maybe a tinge

of nostalgia as she wandered about the hussle and bussle of Heathrow's main terminals? The abrupt though pragmatic decision of the Doctor and Nyssa to leave Heathrow before the questions surrounding the disappearance of one very, very expensive Concorde got under way left the young stewardess with more than a slight tinge of emotion to her voice when she wished her erratic guide of late, "Happy Landings".

However, as regular readers will know, Tegan's involvement with the Doctor is far from over as is the Doctor's preoccupation with present day Earth. Somehow, somewhere in the beautiful city of Amsterdam in Holland the two are due shortly to meet up once more to solve a problem that even involves the High Council of the Time Lords on Gallifrey. For the Doctor the reunion could be something of an eye-opener. Gone is the starched purple uniform of *Air Australia* and the mop of tight curly hair. The holiday image is very much one of cropped hair, revealing blouse and tight pantaloons. One aspect of Tegan though will not have changed – her unique way of dealing with trouble and danger by bawling out the nearest audible target! "The mouth on legs" will return.

For Nyssa her days aboard the TARDIS are drawing to a close and at some time during the next season her association with the Doctor will end although the how and the why are, for now, closely kept secrets. However it could have something to do with an enemy from the Doctor's past he has for some time completely forgotten?

Remember the Key to Time? Remember the terrible threat of vengeance for sworn upon the Doctor's head by the distorted visage of the Black Guardian? It happened a long time ago but for a being whose last servant, The Shadow, was set the task of waiting an eternity for the Doctor's arrival at a predetermined point of space/time such chronometrical measurements are infinitessimal. And, with The Randomiser sacrificed into the Argolin Tachyon Generator, the power of the Guardian has for some time now been able to track the path of the TARDIS and its principle occupant. The strands of the web are prepared and instrumental in the trap will be the alien youth Turlough, now so innocuously ensconced in an English public school, waiting . . .

This though is anniversary year and, while the presence of the Black Guardian threatens the greatest evil there are others in the wings ready to spring visitations on the Doctor. Familiar faces from the Doctor's past some malevolent but not all. Of all the Doctor's friends and companions few stand out as much as Brigadier Alastair Gordon Lethbridge-Stewart who was a staunch friend and ally of no less then three incarnations of the Doctor. It has been seven years since the fourth Doctor bid farewell to the Brigadier on the shores of Loch Ness, promising to see him again as soon as he could get Sarah Jane back to UNIT H.Q. in the TARDIS. Seven years – and for a human being quite a considerable length of time. Time enough for many changes in the life of a senior military man . . .

And what of the Master? Snapped backwards to the planet of the Xeraphin his ship was disabled but not destroyed – and as a technician the Master's abilities are formidable. How soon before the talons of his evil treachery reach out once more to ensnare his sworn enemy? Will it be Gallifrey again? Amsterdam? The planet Manussa in the Sumaran Empire? An English public school or a colony somewhere in deep space? Just like the Doctor the cosmos is his oyster too.

As the second Doctor so aptly quoted from the poet Burns in *The Underwater Menace*, "Nae man can tether time na' tide . . ."

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